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THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY
CAMPBELL DODGSON, C.B.E.

CONTENTS

THE FOURTH EARL OF AYLESFORD

BY A. P. OPPE

ETCHING IN AUSTRALIA

BY LIONEL LINDSAY

FRENCH ILLUSTRATORS OF THE SECOND
EMPIRE

BY FRANK WEITENKAMPF

SOME MODERN AQUATINTS

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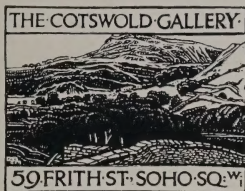
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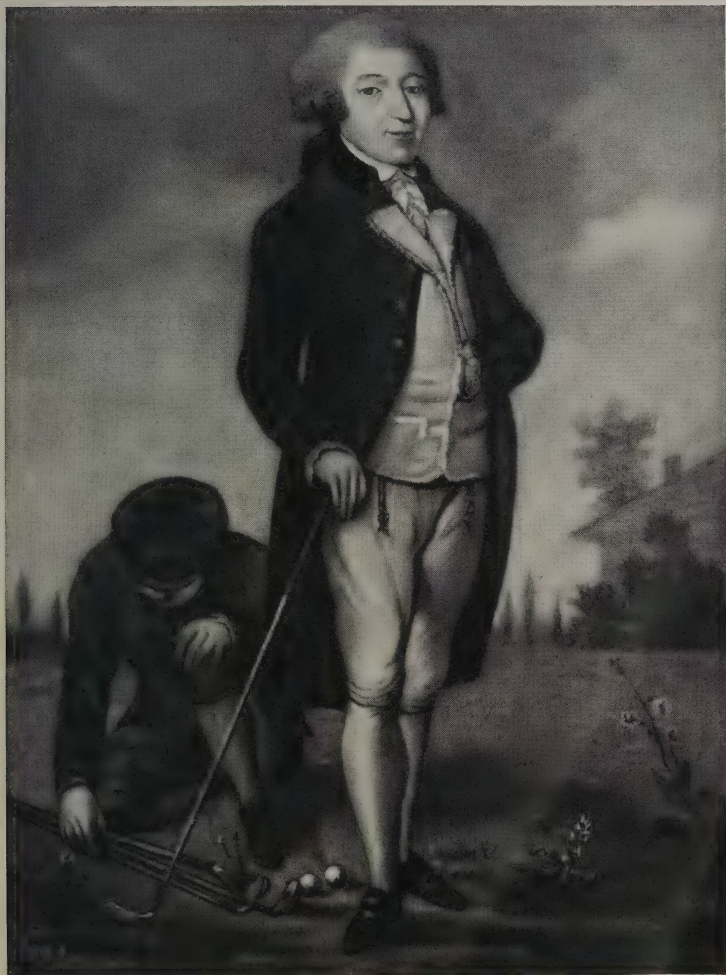
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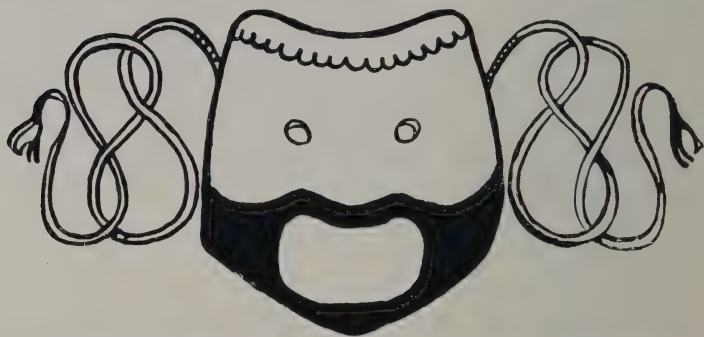
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CONTENTS

	PAGE
QUARTERLY NOTES BY THE EDITOR	255
THE FOURTH EARL OF AYLESFORD	263
By A. P. OPPE	
ETCHING IN AUSTRALIA	293
By LIONEL LINDSAY	
FRENCH ILLUSTRATORS OF THE SECOND EMPIRE	319
By FRANK WEITENKAMPF	
SOME MODERN AQUATINTS	349
By E. L. ALLHUSEN	

LIST OF ILLUSTRATIONS

THE EARL OF AYLESFORD	PAGE
Pigsty in Wales	262
The Barn-end with Wheel-barrow	265
The Barn-end with Wheel-barrow (drawing)	267
The Long Cottage by a Stream	271
Maxtoke Priory	273
The Ferry House	275
The Cottage with the High Chimney Stack	277
Ruined Hovels with Old Woman	281
Cottages with Two Cows	285
The Broken Bridge	287
Third Bookplate	289
ETCHING IN AUSTRALIA	
John Shirlow. The River	295
Lionel Lindsay. The Selector	297
Lionel Lindsay. The Dancer	299
Sydney Ure Smith. Gore Bay	301
Sydney Ure Smith. The Three Barns	303
H. Van Raalte. Low Light	305
Hans Heysen. The Plough	307
A. Henry Fullwood. Old Sydney, Rocks	309
J. C. Goodchild. The Kitchen of Adam Lindsay Gordon's Home	311
Lionel Lindsay. Portrait of Norman Lindsay	313
Norman Lindsay. Voice of Evil	315
Norman Lindsay. Don Juan in Hell	317

LIST OF ILLUSTRATIONS

	PAGE
FRENCH ILLUSTRATORS OF THE SECOND EMPIRE	
Gustave Doré. A Boat Race	320
Honoré Daumier. L'Empire c'est la Paix	321
Gavarni. Les Débardeurs	323
Gavarni. " Il lui sera beaucoup pardonné parce qu'elle a beaucoup dansé "	325
Cham. The Enthusiastic Collector	326
Cham. La Queue pour la Viande de Rats	328
Edmond Morin. Les Grandes Dames	330
Edouard Manet. Le Ballon	331
Draner. Les Cuirassiers	333
Constantin Guys. Coach with Cavalry Escort	335
Constantin Guys. A l'Opéra	337
André Gill. Henri Rochfort	339
Alfred Le Petit. La Poire (M. Thiers)	341
Bertall. En Route for Versailles	343
L. Flameng. Le Café de la Régence	344
H. Lavoignat, after Meissonier. Les deux perdrix	344
M. Colin, after Bida. Illustration to " Frédéric et Bernerette "	346
 SOME MODERN AQUATINTS	
Francisco Goya. Asta su Abuelo (Los Caprichos)	348
William Strang. The Cortes of Death (Don Quixote)	351
Sydney Lee. Mountain Fortress	353
Sir Frank Short. The Curfew	355
W. Westley Manning. The Bridge, Staithes	357
C. H. Baskett. Portsmouth Dockyard	359
William Palmer Robins. Cement Works, Rochester	361
Alfred Hartley. Ludford Bridge, Ludlow	363
Bertram Buchanan. The Seven Sisters	365
Laura Knight. Bank Holiday	367
Hubert Schroder. Pilsey, Evening	369
Sylvia Gosse. The Garden, Rowlandson House	371
Leonard R. Squirrell. The Storm Cloud	373

QUARTERLY NOTES

Vol. xi., No. 3. October 1924

QUARTERLY NOTES

By THE EDITOR

HE recent discovery by Dr. Joseph Meder¹ of an early state of Dürer's *Adam and Eve*, which had remained unnoticed for 420 years, has called attention again, as the discovery in 1912 of a first state of *Melancholia*² had already done, to a curious little habit of Dürer as an engraver. Conscientious and careful craftsman as he was, deliberate—I will not say to a fault, but rather to perfection—in the exact finish of the human figure, drapery and background of his engravings, he was apt to miscalculate the appearance of his dates when finished, and to engrave one of the figures in reverse. Careful observers of his *Adam and Eve* must have noticed a little flaw in the figure 5 in the date of 1504 on the tablet which contains the most elaborate signature that Dürer ever placed on an engraved plate. The figure has been retouched, but not carefully enough to conceal all traces of its previous faulty shape. Dr. Meder discovered at Vienna early in the present year an impression before the retouch, in which the 5 is reversed and shaped almost like a 2. This early state (the first state of three, if the early trial proofs in the Albertina and the British Museum are not reckoned as states), which had been weeded out of a

¹ *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1924, No. 2/3, p. 33.

² *Burlington Magazine*, 1913, xxii. 316.

German public collection as a duplicate, now belongs to a private collector at Zürich.

In the case of the *Melancholia*, the first state, of which four or five impressions are now known (Berlin, London and private collections in England and America), while it is before the correction of the reversed 9 in the third row of figures on the magic square, already shows a corrected 5 (previously a 6) immediately above the 9. It is an obvious conjecture that at least one proof may have been pulled by the artist showing the 6 which he originally engraved in this place, and discovered to be an error when he saw it printed, though he had not noticed it on the plate itself. Should such a proof be preserved, and ever come to light, the first state discovered in 1912 would be degraded to a second. These very early proofs, as we at present know them in the case of both engravings, are rather bare and dry, and not to be compared for beauty to the rather later proofs pulled when the plate had just got into good working order, and the printer was aiming at a warmer and richer effect.

Several other cases of similar corrections in the dates indicate that discoveries are still possible in this particular field. Let me enumerate them briefly in the order of Bartsch :

B. 9. *The Crowning with Thorns*. The 5 of 1512 was originally reversed, and has been clumsily corrected.

B. 46. *St. Philip*. The last figure of the date 1526 was originally a 3. The plate must have been engraved in 1523, the year in which the study for it was made.

B. 48. *St. Thomas*. The 5 of 1514, originally reversed, has been corrected exactly in the same way as the 5 on B. 9.

B. 54. *St. George on Horseback*. The 8 of 1508 was originally a 5.

To turn for a moment from dates to monograms, the D on B. 104, *Frederick the Wise*, has obviously been corrected. It is not so obvious, but seems to me also nearly certain, that the monogram on *Apollo and Diana*, B. 68, has been altered. The D looks thick and clumsy in comparison with the A, and it is very likely that it originally faced to the right instead of the left.

Here, then, are still six chances of discovering new Dürer states of one particular kind, uncorrected dates and monograms.

A curious story has just been brought to light, by Mr. Osbert Barnard, about another kind of "state," for which the artist himself bears no responsibility. If the possessor of Professor Hind's catalogue of Rembrandt's etchings will turn up No. 187, *Cornelis Anso*, he will find quoted, on the authority of Rovinski, the obviously inaccurate account of a fifth state formerly in the collection of Baron Edmond de Rothschild at Paris, from which it has, presumably, been weeded out as being of too poor quality for that superb collection of fine prints. An impression which has recently been acquired from Messrs. Craddock & Barnard by the British Museum bears on the back the following pencil inscription: "*Printed by me from the original plate by Rembrandt at the private press of Mr. Geddes in Conduit Street in presence of him, Mr. John Sheepshanks, & Mr. Anthony Stewart. Each took an impression, signing his name on the copper previously and afterwards obliterating it; consequently each impression is unique. W. B. Tiffin.*" The impression now in the British Museum has the dry-point

inscription: "*Unique. W. B. Tiffin, April 10, 1826.*" Beneath this can still be traced the inscription, imperfectly burnished out, of which Rovinski printed a garbled version. It reads: "*Unique. J. Sheepshanks. 1826 (the 2 reversed) April 10.*" Since there is no trace of any other inscription, it seems evident that these two were the first to sign their names, and their varieties of the state may be called V (a) and V (b). The Geddes and Stewart impressions have yet to be found. Sheepshanks (1787-1863) will be remembered as the owner of the very extensive collection of Dutch drawings and etchings which the British Museum bought in 1836, while his pictures and his fine collection of etchings by Geddes are in the Victoria and Albert Museum. Tiffin was a well-known print-seller, and Anthony Stewart (1773-1846) a Scottish miniature painter who settled in London and painted chiefly portraits of children, including the earliest likenesses of Queen Victoria.

This is not a "review of reviews," and it would seldom occur to the writer of these notes to comment on the contents of a contemporary. But a recent number (July, 1924) of *The Burlington Magazine* contains, in a review of Professor Hind's catalogue of Rembrandt's etchings, signed "A. G. B. R.," an expression of opinion so surprising to lovers of fine prints as to challenge dispute. "The relation of prints to the sphere of fine art is evidently one that varies largely in degree." Reproductive prints are then briefly dealt with. "But we are faced with a different and more critical problem when we meet with a master reproducing his own inventions through one of the processes of engraving. . . . It would appear at least doubtful whether even

in this instance prints can, strictly speaking, be regarded as falling into the category of works of fine art, since, whatever appeal may be made by their content to the intellect, the mechanical means of the process employed would seem to involve their exclusion. The problem is raised in an acute form by the etchings of Rembrandt, which must unhesitatingly be placed in the forefront of reproductive work of this nature." "Reproductive"—of what? Sometimes a preparatory sketch for an etching exists, but rarely even so much as that. Rembrandt does not *reproduce*; he *produces* with his needle or dry-point, as he produces with his brush, pen or chalk, a separate work of art. His pictures, his drawings, his etchings are equally expressions of his own creative mind. The "mechanical means of the process employed," if one comes to examine the meaning of this expression, can refer only to the printing, for it is impossible to assert that anything mechanical is involved in the production of the design on a copper plate, any more than in the painting of a picture. But the printing is merely the final stage of a process of creation designed from the first, and in the case of fine early proofs controlled to the last, by the etcher. What he set out to make was not a shiny plate with lines scratched upon it, which only a trained eye can understand, because they are dazzling and also in reverse to the effect intended, but an intelligible design in black upon white paper. If it be said, Why not draw such a design at once with pen and ink? the answer is obvious. The etching needle and the dry-point give qualities of line which no pen can give; neither kind of line reproduces any other kind. The artist has moods when he chooses one mode, and moods when he prefers the other mode,

of expression. There is far more in a print than "a content which appeals to the intellect," and if a Rembrandt etching "hung side by side with an original drawing by the artist . . . is completely eclipsed by the drawing from the point of view of telling effect," we should blame the picture-hanger for making such a mistake, and not Rembrandt for putting into the immortal etchings, which are his supreme achievement, qualities very different from "telling effect," in which the trained eye, as well as the trained intellect, can take a lasting pleasure and one which no other kind of art can supply.

Readers of M. André Blum's excellent monograph on Abraham Bosse,¹ which is soon to be followed by a new catalogue of that engraver's work, rendered necessary by recent research on Callot, who has hitherto been credited with many plates produced by Bosse, may be surprised to learn that as early as 1637 he took out a patent for printing in colours, gold and silver from etched and engraved copper plates by processes which he and his partner, Charles Delafont, had mastered by experiments extending over many years.² This carries back the history of colour printing from copper plates to a much earlier date than is commonly accepted; but it does not appear, unfortunately, that any specimens of Bosse's colour printing are extant.

In 1745 George Vertue published the design for a memorial tablet to Wenceslaus Hollar. This etcher, a

¹ Abraham Bosse et la Société Française au dix-septième Siècle. Albert Morancé, Paris, 1924.

² The letters patent are printed in full on pages 187 and 188 of M. Blum's book.

native of Prague, passed most of his life in London, and died in 1677 in the parish of St. Margaret's, Westminster, and was buried in the churchyard near the north-west corner of the tower. Without his wonderful etchings we should be infinitely poorer in our visualization of London in the 17th century, and the achievement of the monument suggested by Vertue would be a token, long overdue, of the debt owed to Hollar.

About £120 will be required for the erection of a marble tablet carrying out Vertue's design, and the faculty has been granted for placing this in St. Margaret's Church.

An appeal to those who care for London and its monuments, and to admirers of Hollar's work, has been made by Lord Curzon, the Dean of Westminster, Sir Reginald Blomfield, Professor Arthur M. Hind, Sir Charles Holmes, Sir Lees Knowles, Bt., Sir Aston Webb, and others.

Subscriptions should be limited to one guinea and sent to Professor Arthur M. Hind, at the British Museum.



PL. I.—THE EARL OF AYLESFORD. PIGSTY IN WALES, 1795. No. 66. 1st state
Size of the original etching $2\frac{9}{16} \times 3\frac{1}{2}$ inches

THE FOURTH EARL OF AYLESFORD

By A. P. OPPÉ



REAL enthusiasm for the arts, showing itself at once in patronage of living artists, collections of Old Masters and, not least, practice in the arts by the amateurs themselves, swept over England in the second half of the 18th century. Even young noblemen at the Universities did not escape the contagion. Indeed, to judge also by their after lives, the undergraduates of the second half of the 18th century held the fine arts in greater honour than ever again until to-day. At Cambridge the outstanding figure was Bunbury, whose graceful figure drawings and caricatures came to earn him a higher place in contemporary eyes than Rowlandson's or Gillray's. Somehow J. Bretherton, the rather obscure drawing master and engraver of New Bond Street, seems to have been associated with this group. At any rate, besides Bunbury's, he etched the drawings of Thomas Orde, Lord Bolton, while that nobleman showed himself a capable etcher in his plates of Cambridge characters dating from 1768.

Art at Oxford was on a somewhat higher plane. The master was John Baptist Malchair, who figures in the Farington Diary. That account can be considerably supplemented by an obituary extract from a local paper and some manuscript notes in one of two volumes

of his drawings which are in the collection of Mrs. Morrell at Oxford, where, thanks to Mr. C. F. Bell, I have been kindly allowed to examine them. Malchair was born in Cologne—his pupils dubbed him *Il Colonnese*—in 1731. His father was a watchmaker, and as a boy he was a chorister at the cathedral and a violinist. He told Farington that he came to London in 1754 and taught drawing and music. Thence he passed through Lewes and Bristol to Oxford, where he settled, at the instigation of Shute Barrington, afterwards Bishop of Durham, as leader of the Band. He gave his first benefit concert in 1760. His English wife, by name Jenner, died in 1763. He lived and taught in Oxford, respected for his culture and loved for his kindly character, until “darkness fell upon him.” This is said by the anonymous writer in Mrs. Morrell’s book to have happened in 1799, but as Farington met him in 1800, must have been later. He lived till December, 1812, and, according to Farington, he had been presented with an annuity of £150 before 1795. The obituary notice seems to foreshadow a sale of drawings, his own among others, some ancient music and a few original oil paintings.

Malchair left several etched plates, of which one meets most frequently with a set of twelve small landscapes, almost entirely Oxford views, dated 1763. Good impressions, such as those in the British Museum, show some skill and much charm in a simple and unaffected rendering of homely landscape. They are unconventional and, if they are to be placed in any class, seem to belong to the tradition of Hollar and Place, but with an attempt at greater richness through reliance upon mass rather than line. His drawings, with some striking



PL. II.—THE EARL OF AYLESFORD. THE BARN-END WITH WHEEL-BARROW, 1794. No. 39. 7th state

Size of the original etching $4\frac{1}{8} \times 6\frac{1}{8}$ inches

exceptions, especially a broad view, in Mrs. Morrell's book, of Oxford from Hinksey, are hesitating, feeble and fluffy, though they, too, have the charm of nature simply seen and unconventionally if rather pathetically portrayed. They are mostly in soft pencil, but some are outlined with pen, and a few show him to have experimented in the chalk or Indian ink technique which, deriving from Gainsborough and practised by Hoppner and Laporte, is most familiar in the compositions of Dr. Monro. A few are washed with faint water-colours, though one with brighter colours and stronger and firmer drawing may be a pupil's work which has intruded into the second of Mrs. Morrell's books. Another water-colour, which is in the British Museum, shows considerable skill in the use of a full brush and a suggestion of marbling his colour which is so rare at his date that it caused me when I first saw it, years ago, to hold a sharp look out for more of his work and now keeps me from being satisfied that the many further drawings and the etchings which I have since seen are a complete measure of his work.

If, however, these drawings and etchings are the true Malchair, he was greater by his teaching than by his own example. Even without great success in representation he could impart to others patience and sympathy in looking at Nature and the choice of picturesque subject both in the way of classical composition and rustic interest. The pupils of whom he told Farington that he was most proud were Sir George Beaumont and Lord Aylesford. Beaumont is also said by Angelo to have been a pupil of Alexander Cozens at Eton and was claimed by Hearne in Farington's diary to owe his introduction to landscape to himself! On the other



PL. III.—THE EARL OF AYLESFORD THE BARN-END WITH WHEEL-BARROW
Size of the original water-colour drawing $8\frac{1}{2} \times 11\frac{1}{8}$ inches

hand, Lord Aylesford had already proclaimed his debt to Malchair by furnishing a design, dated 1771, as frontispiece to one of Mrs. Morrell's books of his drawings and to another—unless, despite a difference in the number of the drawings, the books are identical—which was in the Wellesley collection. He also inscribed on one of his etchings that it is from a drawing by Malchair. Similarly, J. B. Skippe, the amateur, who is well-known for his chiaroscuro prints, dedicated one of them in 1782 to Malchair as his old master. Skippe was also a landscape painter or draughtsman, and in this respect no doubt owed more to Malchair. Two of his drawings at the Victoria and Albert Museum and one in my possession show him a very capable light draughtsman in monochrome, with spirited touch and easy washes. There are, I understand, further landscapes by him at his old home at Overbury. His opinion of his own landscapes was very high. I have seen a letter from him disclaiming the idea of having them engraved because of the incapacity of all the English landscape engravers at his date. He contrasts them severely with the French. James Roberts in his *Lectures*, quoted by Mr. B. S. Long in a note to Farington, mentions Mr. Bowles, presumably Oldfield Bowles, as a pupil. To judge by the evidence of copies and of style and by inherent probability, William Crotch, the well-known organist of Christchurch, was another. He, like Malchair, joined painting to music and also put forth an occasional plate.

By far the most interesting of this group, at any rate as an etcher, is Heneage Finch, fourth Earl of Aylesford. He is fairly frequently mentioned as a distinguished amateur by contemporaries, though not by Horace

Walpole who knew him better as the friend and benefactor of Lady Waldegrave and her children. But, as his name occurs very early in the alphabet, he had the fortune to find a place in W. Y. Ottley's unfinished *Notices*. This entry and the very high praise given to him by Ottley have earned him distinguished notice in subsequent biographic dictionaries of artists, though his absence from general histories makes it doubtful whether even the compilers of these dictionaries had personal acquaintance with his work; while the connoisseurs to whom he is very familiar for having formed the finest collection of Rembrandt etchings which has ever been known, are scarcely aware of the excellence of his own plates.

Ottley describes in detail nineteen of his plates. Several of these are represented in the British Museum, together with other etchings and three or four drawings. Acquaintance with the latter enabled me to recognise other drawings as they occurred sporadically in the whirlpools of the market and to identify confidently as his own work a number of outstanding landscape drawings which were sold anonymously, but in a volume bearing his arms, at the Benno Geiger Sale at Messrs. Sotheby's. These drawings have since appeared in various collections, etc., under the ill-fitting names of Edridge and Nasmyth. A collection of his etchings was sold among the Cassiobury books. The great merit of both drawings and etchings caused me to make enquiries at Packington, the family seat, where I was delighted to find not only a number of volumes filled with Lord Aylesford's drawings together with some, apparently, by a different hand, but also another volume containing a very full series of his etchings in

several states. Lord and Lady Aylesford gave me every possible facility for examining these during the very short time that I was at Packington, and, further, most kindly placed the etchings in my hands for reproduction and the detailed study required for a catalogue.

The Packington volume contains 79 different plates. To these must be added two in the British Museum, making an *œuvre* of 81 in all. It would appear that the collection was not put into the volume by the fourth Earl himself, but probably by his son, since it is his mark, according to Lugt, which is affixed to some of the earliest in the book. An incomplete catalogue, with notes, covering only 23 items, does not appear to be in the same handwriting as the dates, etc., on the impressions in the collection, and is also probably the unfinished work of the fifth Earl. Some names, too, are omitted, which would probably have been inserted by the artist himself. But it is evident that the collection is the artist's own. Several of the proofs are dated in manuscript, and where more than one proof exists they are described as "First," "Second impression," etc. Several of the impressions are obvious failures and probably were never repeated. Most are considerably richer than other examples elsewhere. No such collection can, of course, ever be put together again; but, though no doubt rare, single proofs must occur sufficiently often to call for the compilation of a list, while their intrinsic merit certainly more than justifies a wider knowledge of the artist. Lord Aylesford's etchings show that he was genuinely gifted, while his possession of an unrivalled collection of Rembrandt's work placed him in a position which photography and



PL. IV.—THE EARL OF AYLESFORD. THE LONG COTTAGE BY A STREAM. No. 41 1st state
Size of the original etching $3\frac{1}{16} \times 6\frac{5}{8}$ inches

other means of reproduction have only made attainable to the practising artist in comparatively recent years.

The first group of some half-dozen or so plates dates from undergraduate days when he, as Lord Guernsey, was still learning from Malchair. They are loose studies of trees, with, in three examples, fragments of classic architecture. As the manuscript catalogue says of them, "They have not much effect." Some are inscribed with an initial G, or Guernsey in full, and with the dates 1770 and 1771, and the British Museum copy of one, which exists in the Packington collection only in a cut state, bears also a kind of rough palmette, which confirms the attribution to him of two other prints which occur in the British Museum alone and bear a similar device without any inscription. Of the other etchings attributed to him tentatively at the British Museum, some are certainly not his, because the initial G, which caused the attribution, is accompanied by a date later than that of his succession to the Earldom. As for the others, though their absence from the Packington collection is not conclusive, it certainly creates a doubt, and some, notably three excellent *capricci* of figures in the manner of Salvator Rosa and Mortimer, are quite unparalleled in his work.

At some date after this and before 1780 Lord Guernsey probably made the Grand Tour. There are some seven etchings of Greek temples, two of which were included without acknowledgment among the plates of Henry Swinburne's "Travels in the two Sicilies in the years 1777, 1778, 1779 and 1780," which were published in two volumes dated 1783 and 1785. I have not waded through this wearisome work, but so far as I have searched it, the author does not mention that he was



PL. V.—THE EARL OF AYLESFORD. MAXTOKE PRIORY. No. 56. 1st state
Size of the original etching $4\frac{1}{4} \times 7\frac{1}{4}$ inches

accompanied by Lord Guernsey. The plates shine brightly among the feeble prints from Swinburne's own sketches. The manner has grown much stronger if it has become more formal, probably under the influence of the contemporary French publications. A marked feature in both the published plates, and in a still more considerable "Temple" evidently of the same series, is a ruled sky. In the others there is a firmer composition and considerably more effect than in the 1770 group. One is printed in red.

After this, and still in the same firm, engraver-like style, comes a plate of Launceston Castle, dated and initialled 1784, and probably of about the same time are six of antiquities in the neighbourhood of Packington, Maxtoke and Kenilworth, undated and unsigned. Akin in manner to one of these, a large plate of Maxtoke, are a couple of picturesque plates of the soon to become familiar cottages and hovels, boldly etched with rather a broad line anticipating the soft ground work of a much later date. The same manner of using the tool occurs in the decorated card for the Woodmen of Arden, which is still in use by that ancient and honourable society of archers which has its hall and headquarters at Packington. More developed in style, but still, probably, from about the same date, is a group of excellent pictorial bookplates. Those which bear the Aylesford title may be presumed to have been made for his own use after his succession to the peerage in 1777, and that of Viscount Lewisham, his cousin, may conceivably date from the occasion of his marriage in 1782 to the artist's sister.

So far there has been no trace of the influence of Rembrandt and therefore little of the most characteristic Aylesford. A burst of dated activity from March to



PL. VI.—THE EARL OF AYLESFORD. THE FERRY HOUSE. No. 65. 2nd and final state
Size of the original etching $5\frac{1}{4} \times 7\frac{1}{8}$ inches

May, 1794, seems to record the practice, and the rapid acquisition, of the new manner. The two plates of March 10th and 15th are reminiscent of Rembrandt only in slight details of distance. In that of March 16th there is more effort after light and shade in the manner of the master, while two days later an unfinished plate shows a conception based more or less on Rembrandtesque lines, but a complete failure in execution. On the 21st, however, occurs his great effort, the plate of the *Barn End with the Wheel Barrow* (No. 39), on which he seems to have taken more trouble than on any other. He notes eight impressions or states in all, though to my eyes the last three are indistinguishable. In it he arrives at the full mastery and enjoyment of his method. The plate is characterised by Ottley as "Very like Rembrandt," though, in fact, the elaboration of detail and attempt to create a complete picture make it less like the master's work than several of the slighter plates. On or after April 14th he tries to graft his richest effects of burr and his only melodramatic sky upon a foundation which is still hard and anything but Rembrandtesque, and on May 6th he even attempted a portrait in something of Rembrandt's early style. It is not from the life, but from a tracing by John Brand of L. Gaultier's 16th century copperplate of Thomas Stapleton. In the double process of tracing and etching both dress and features have become very considerably transformed.

From this point, however, the direction followed was, on the whole, that of the *Barn End with Wheel Barrow*. The plates are all small, and almost without exception of picturesque incidents of rustic scenery, huts, barns, or bridges, among trees and, as a rule, in the dilapidated condition which gladdened the artist's rather than the



PL VII.—THE EARL OF AYLESFORD. THE COTTAGE WITH THE HIGH CHIMNEY STACK. No. 35. 2nd state
Size of the original etching $3\frac{1}{4} \times 5$ inches

economist's eye at the close of the 18th century. A few are inscribed with a rough indication of locality "near Oxford," "in Scotland" or "in Wales." None are dated later than 1796, though some, like the Bridge called *Pont y Lleder* (No. 74), of which the original drawing is at Packington, and the view of a castle, perhaps Conway (No. 61), must record the busy sketching tours which took place much later according to the dates in the volumes at Packington which contain the drawings. Many must be views from the neighbourhood of Packington itself, with drawings of which more volumes are filled, while some seem to represent the neighbourhood of Aylesford, in Kent, where, as appears from the sketches, there were expanses of water and low horizons which gave another opportunity of recalling Rembrandt.

In all, the study of Rembrandt's landscape etchings makes itself clear. It is shown sometimes in the choice of subject, but more generally in the forms of trees, the effects of light and shade, the mixture of free loose drawing with close light hatching for shadows, and the frequent use of the burr for richness. Ottley selects, besides the plate already mentioned, the *Cottage with a Water Mill* (No. 46) as very like Rembrandt and one of the series of thatched cottages (No. 49) and the *Hamlet by a Canal* (No. 52) as having a rich effect. Of these the first and second are less remarkable than several others which Ottley did not know, but the last is with the *Broken Bridge* (No. 80), probably the most successful of all his plates. Unfortunately the Packington example has an acid stain which, however effective in itself, prevents reproduction, while that at the British Museum is rather hard and dry. In both the modesty of the conception and its

appropriateness to the manner show how completely the master's methods were adopted without distortion or exaggeration of vision. The artist seems to have steeped himself in his collections as an apprentice might have learnt the technique of the master ; and then to have used his own eyes and to have been content to rest within his own limitations. Except for some of the Aylesford views, he does not seem consciously to have chosen subjects because they were reminiscent of Rembrandt's plates, but because he found them picturesque and incidentally suitable to his method. Unlike Rembrandt's own pupils, he did not eke out the poverty of his imagination by incorporating the master's mannerisms and idiosyncrasies of taste. In this, perhaps, we have the best point of the amateur seeking only his own satisfaction and scorning to ape the peculiarities even of the most admired artist. Here, too, in so far as the drama is comparatively tame and very telling effects of light and shade are absent, and in the more detailed, sometimes finicky, treatment of the subject, we have the weakness of the amateur as compared with the professional. But the difference is not to be accounted for by amateurishness alone. Sensational effects of light and shade and poignant simplicity of composition are scarcely germane to Warwickshire. It is the honest, unambitious adaptation of the Rembrandtesque technique to the almost vignette-like prettiness of English landscape—as is seen, for instance, in the *Ferry House* (No. 65)—which makes Lord Aylesford's etchings quite the happiest representations in etching of English landscape which were to be produced for very many years.

The mere technical excellence of several of Lord Aylesford's plates raises a doubt whether they could be the

unaided work of an amateur. Even the printing, as Mr. Walker suggested to me, whether on rough paper, as in most of the Packington proofs, on brownish China, as on those from Cassiobury, or on white India or Japan, as at the British Museum, is of an excellence which is surprising in a nobleman in a country house in Warwickshire even after twenty years of intermittent experience. It is conceivable that at the date of greatest activity in 1794 Lord Aylesford imported some skilled foreigner along with a consignment of priceless Rembrandt proofs ; or certainly some English engraver could have helped him in the technical, though there was no one who could have furthered him on the artistic, side. Against this supposition there is the fact of the precise date placed on several of the first states which seems to show the actual day of the impression. More significant, these dates are placed alike on complete failures and on successful plates. Moreover, some of the plates are entirely spoilt by later working. The excellent *Long Cottage by a Stream* (No. 41) is ruined in the second state by the addition in the background of a square church tower and several other features, while I have already mentioned the melodramatic sky, which with other details converts the not very interesting *Mill Pond* (No. 40) of April 14th, 1794, into sheer confusion. Technically all these misguided details are as competent and in precisely the same style as the basis which they ruin. All, including the printing, is most probably Lord Aylesford's own work ; and his readiness to alter and revise is further shown in four plates (Nos. 42 and 43, 58 and 59), in each pair of which he has entirely redrawn identical, or almost identical, subjects.

In his drawings, too, Lord Aylesford shows himself, as



PL. VIII.—THE EARL OF AYLESFORD. RUINED HOVELS WITH OLD WOMAN. No. 71. 2nd and final state, touched proof
Size of the original etching $4\frac{1}{8} \times 6\frac{1}{2}$ inches

far as he goes, a skilled technician with an individual and quite independent style. The example chosen to illustrate this article, because it was reproduced in an etching, is not in his most characteristic manner, though there are many other equally full and detailed drawings of his own home scenery and of frequent tours to Wales until the year of his death. In earlier volumes dated 1788 he used a richer dark colouring and attempted an almost melodramatic solemnity. He also painted in gouache with good effect, and there is at Packington a picture in oil. But from his earliest days when he seems to have preferred, as in etching, mild classic compositions, his favourite medium was a clever contrast of sepia and Indian ink, used very slightly and freely and with a vivid but delicate effect. A characteristic note is a dropping diagonal composition, though this is masked in more elaborate drawings by compensating details, just as the bichromatic effect is overlaid, without being entirely hidden, by washes of soft colour.

Apart from his etchings and drawings there is little recorded of the man. Characteristically of this nation, the artistic achievement which secures him a place even in foreign dictionaries of artists has not earned him mention in the Dictionary of National Biography. He was born in 1751. His father, the third Earl, was a patron of the arts, was mentioned by Handel with great esteem in correspondence and was chosen by his relative, Handel's patron, Charles Jennens, to inherit his pictures and his considerable collection of Handel manuscripts. Jennens' organ on which Handel played is still at Packington. His mother appeared in 1768 as an honorary exhibitor at the Society of Artists with a needlework picture. He was educated at

Westminster, where he was contemporary with Bunbury, and matriculated at Christ Church in 1767. As Lord Guernsey he was M.P. for Castle Rising and then for Maidstone from 1772 till 1777, when he succeeded to the Earldom. After that date he held a succession of Court appointments, signing, as Lord Steward of the Household, a report on the King's health a few months before his death. He was F.R.S. in 1773 and a Trustee of the British Museum. Apart from his collection of etchings by Rembrandt and the earlier masters, he showed himself a patron of the arts by employing Bonomi to rebuild the Church at Packington, and J. F. Rigaud, as I have learnt from Dr. Cust's valuable notes from the artist's diaries, *inter alia*, to decorate it. Rigaud died at Packington in 1810. Readers of Walpole's letters will remember that another visitor, Lord Waldegrave, died there twenty years before, and will recall the impression of generous and quiet country life which that incident conveys. As a young man, however, Lord Aylesford's favourite amusement, according to a contemporary "Who's Who," was pistol shooting, which he no doubt soon relinquished for archery, a sport more traditional in Arden. In this, as the itinerant charlatan, de Cort, told Farington in 1807, he was expert. De Cort also said that he made it a rule to give himself three years in which to learn various pursuits, drawing, painting, architecture, and riding the Great Horse, and to desist if he did not succeed in that time. Clearly, painting and etching were pursuits in which he held himself justified in persisting; though Farington may not have known of his etchings nor of his sketches and may have forgotten his exhibits at the Academy in 1786-90. Nor are any

of these things mentioned in his obituary notice in the "Gentleman's Magazine" of 1812. There we are only told how "after a hearty supper and the usual performance of his devotions he went to bed and was, in the course of the night, attacked by gout in the stomach which caused his death." At this period when exaggerated praise was generally given to the work of fashionable amateurs, it can only have been Lord Aylesford's own modesty which caused his real excellence as an artist to be passed over without notice.

LIST OF LORD AYLESFORD'S ETCHINGS

The order followed is, in the main, that of the Packington collection. Variations are necessitated by the inclusion of two additional plates and by mistakes in the numbering of that collection, and further departures have been made, for the convenience of collectors, by bringing together the plates of the same size which seem to have been intended as series. Full descriptive catalogues in manuscript are being deposited in the Print Room of the British Museum and Department of Engraving, etc., at the Victoria and Albert Museum. P=Packington.

EARLY LANDSCAPES.

- 1.—A ROUND TEMPLE BEHIND TREES. $4\frac{7}{16} \times 5\frac{7}{8}$. Inscribed in margin: G. 1770, with palmette. P. 1 and B.M.
- 2.—AN ARCH ON AN ISLAND. $6\frac{1}{2} \times 7\frac{5}{8}$. Palmette at foot l. B.M. only.
- 3.—A LEANING TREE. $2\frac{5}{8} \times 3\frac{1}{8}$ (margin). P. 2.
- 4.—THREE TREES. $4\frac{3}{8} \times 6\frac{1}{8}$ (margin). Inscribed at foot: Guernsey fecit 1770. P. 3.
- 5.—TREES BY A LAKE. $5\frac{1}{4} \times 8\frac{3}{8}$ (margin). Inscribed at foot: G. 1770 inv. et sculp. P. 4.
- 6.—A HALF-BURIED COLONNADE AMONG TREES. $7 \times 8\frac{7}{8}$. Palmette at top l. In margin at foot r.: 1771. B.M. only.



PL. IX.—THE EARL OF AYLESFORD. COTTAGES WITH TWO COWS, 1796 No. 77. 2nd and final state
Size of the original etching $4\frac{7}{16} \times 6\frac{7}{8}$ inches

CLASSICAL ANTIQUITIES.

- 7.—COLUMN OF MARCELLUS AT THE MAGNISI. $4\frac{7}{8} \times 8\frac{1}{8}$. P. 5 before letter. Published 1785 in Swinburne's "Travels in the Two Sicilies," vol. ii., p. 319.
- 8.—A RUINED WALL. $2\frac{15}{16} \times 3\frac{5}{8}$ (margin). P. 6.
- 9.—A DORIC TEMPLE. $3\frac{1}{2} \times 3\frac{3}{4}$ (margin). P. 7.
- 10.—THE LARGER RUINED WALL. $6 \times 8\frac{7}{8}$. Similar to 8. P. 8 in red.
- 11.—THE TEMPLE OF JUPITER OPPOSITE SYRACUSE. $6\frac{1}{4} \times 9$. P. 9 before letter. Published in Swinburne's "Travels," 1785, vol. ii., p. 342.
- 12.—THE SIDE OF A GREEK TEMPLE. $6\frac{1}{2} \times 10\frac{3}{8}$ (margin). P. 10.
- 13.—A DORIC TEMPLE. $7\frac{3}{8} \times 11\frac{5}{16}$ (margin). P. 11.

LARGE LANDSCAPES AND TOPOGRAPHY.

- 14.—THE LARGE RUINED HOVEL. $7\frac{1}{4} \times 10\frac{1}{8}$. P. 12. Also at B.M.
- 15.—A RUINED HOVEL. Unfinished. $4\frac{5}{16} \times 5\frac{13}{16}$. P. 14.
- 16.—LAUNCESTON CASTLE. 1784. $6\frac{13}{16} \times 9\frac{7}{16}$. Inscription and date at foot r. with initial A. P. 13.
- 17.—GATEWAY OF MAXTOKE PRIORY (with Ground Plan). $13\frac{3}{4} \times 10\frac{1}{8}$. P. 15. Two states.
- 18.—NORTH SIDE OF THE GATEWAY OF MAXTOKE PRIORY IN THE COUNTY OF WARWICK. $5 \times 6\frac{7}{16}$. P. 16. Two states, with and without inscription below plate. Also at B.M.
- 19.—MAXTOKE PRIORY. $6\frac{9}{16} \times 10\frac{5}{8}$. A failure. P. 18.
- 20.—THE GREAT MAXTOKE. $13\frac{1}{2} \times 10\frac{1}{4}$. P. 81.
- 21.—KENILWORTH CASTLE. GENERAL VIEW. $7\frac{9}{16} \times 12\frac{1}{2}$. P. 20. Two states.
- 22.—KENILWORTH CASTLE. AN ARCHWAY. Unfinished. $9\frac{3}{4} \times 6\frac{1}{2}$. P. 21, touched with pen. Also at B.M.
- 23.—KENILWORTH CASTLE. Unfinished. $6\frac{3}{16} \times 7\frac{7}{8}$. P. 22.

BOOKPLATES, ETC.

- 24.—PLATE FOR THE WOODMEN OF ARDEN. $3\frac{7}{16} \times 4\frac{1}{4}$. P. 23. Two states.
- 25.—FIRST BOOKPLATE OF THE EARL OF AYLESFORD. $3\frac{7}{8} \times 4\frac{13}{16}$. Scrolls lettered ΑΙ ΙΕΡΑΙ ΓΡΑΦΑΙ and ΙΣΤΟΡΙΑ. "Earl of Aylesford" under a butterfly on a twig. P. 24.



A feat 1700

PL. X.—THE EARL OF AYLESFORD. THE BROKEN BRIDGE, 1796. No. 80. 2nd and final state

Size of the original etching $3\frac{3}{8} \times 5\frac{1}{16}$ inches

- 26.—SECOND BOOKPLATE. $2\frac{5}{8} \times 2\frac{9}{16}$. Open book, standing on books above a label inscribed "Earl of Aylesford." P. 26.
- 27.—THIRD BOOKPLATE. $3\frac{1}{2} \times 3\frac{15}{16}$. Inkstands on books. Label in border inscribed "Earl of Aylesford. Packington. Warwicks." P. 27. (See illustration.)
- 28.—FOURTH BOOKPLATE. $3\frac{3}{8} \times 2\frac{3}{4}$. Closed book standing on other books. No inscription. P. 28.
- 29.—FIFTH BOOKPLATE (of Viscount Lewisham). $3\frac{7}{8} \times 3\frac{3}{8}$. Open scroll on closed books. P. 29 without inscription. B.M. inscribed "Viscount Lewisham," on scroll.
- 30.—THOMAS STAPLETON. $6\frac{1}{2} \times 4$. Full face l. in biretta and fur collar. Inscription: "Thomas Stapleton Anglus Aetat. Anno. LXIII." Below, in a ruled space, "To the Marchioness of Bath, this Plate is humbly dedicated traced from the very rare original in the collection of the Earl of Orford by John Brand A.M.S.A.S." P. 33. Four states, the first dated in MS. May 6th, 1794, the dedication introduced in the third. Ottley No. 1.

LANDSCAPES FROM 1794.

- 31.—A STREAM WITH SEVEN TREES. March 10th, 1794. $4 \times 5\frac{3}{8}$. A failure. P. 32. Two states, the first dated in MS.
- 32.—STUMP OF AN OAK TREE. March 15th, 1794. Upright. $4\frac{7}{8} \times 3\frac{1}{4}$. P. 34. Dated in MS.
- 33.—A PIG-STY. $3\frac{3}{16} \times 4\frac{15}{16}$. P. 30. Two states.
- 34.—THE HUT IN A MARSH. $3\frac{3}{16} \times 4\frac{15}{16}$. Initialled A at foot centre. P. 31. Three states.
- 35.—THE COTTAGE WITH HIGH CHIMNEY STACK. $3\frac{1}{4} \times 5$. P. 38. Two states. (See illustration.)
- 36.—TWO OXEN IN A WOOD. $4\frac{5}{8} \times 3\frac{1}{4}$. P. 35.
- 37.—THE STREAM, WITH WOMAN AND CHILD. March 16th, 1794. $3\frac{3}{8} \times 5\frac{7}{16}$. P. 36. Two states, the first dated in MS.
- 38.—THE FARMYARD, WITH BROWSING HORSE. March 18th, 1794. Unfinished. $4\frac{3}{4} \times 6\frac{7}{8}$. P. 37. Dated in MS.
- 39.—THE BARN-END WITH WHEELBARROW. March 21st, 1794. $4\frac{1}{8} \times 6\frac{15}{16}$. P. 39. Eight states or impressions. The first four without the tree stump l.; the last three indistinguishable. The first state dated in MS. Ottley No. 6. (See illustration.)
- 40.—THE MILL-POND. April 14th, 1794. $4\frac{1}{8} \times 5\frac{1}{4}$. P. 40. Five states, the first dated in MS.



PL. XI.—THE EARL OF AYLESFORD. THIRD BOOKPLATE. No. 27

Size of the original etching $3\frac{1}{2} \times 3\frac{1}{8}$ inches (Platemark)

- 41.—THE LONG COTTAGE BY A STREAM. $3\frac{7}{16} \times 6\frac{5}{8}$. P. 41. Two states. For the first see illustration; in the second the l. side is filled with trees and distant houses and a church tower and hill rise from behind the cottage, etc.
- 42.—WIDE LANDSCAPE WITH TWO WINDMILLS. 1794. $5\frac{3}{16} \times 8\frac{3}{8}$. P. 43. Two states. In both monogram and date at foot l.
- 43.—Same subject in general, but details differing. $5\frac{15}{16} \times 8\frac{3}{8}$. P. 44. Not initialled nor dated.
- 44.—THE LONELY BARN. 1794. $3\frac{15}{16} \times 6\frac{1}{2}$. P. 45. Two states, the second has "A fecit 1794" in sky l. Ottley No. 4 and B.M.
- 45.—The same in general. Unfinished. $4 \times 6\frac{3}{8}$. P. 48. Details differing and much larger. The plate has been used for a head, thrice repeated, after the manner of No. 30.
- 46.—THE WATER-WHEEL. $3\frac{3}{8} \times 6\frac{7}{8}$. P. 46. Two states. Ottley No. 6.
- 47.—RIVERSIDE BARNS WITH A CHURCH. April 9th, (?) 1794. $4 \times 5\frac{1}{4}$. P. 47. Two states, the first dated April 9th in MS.
- 48.—RUINED FARM-BUILDINGS ABOVE A ROAD. $4\frac{7}{16} \times 5\frac{13}{16}$. P. 49. Two states.
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- 49-54.—*First Set*; about $3\frac{1}{2} \times 6$. Ottley No. 3 (a)-(f). Also B.M.
- 49.—HOVEL WITH OLD WOMAN AT A HATCH. $3\frac{3}{8} \times 5\frac{15}{16}$. P. 42. Three states.
- 50.—COTTAGE NEAR OXFORD. 1795. $3\frac{3}{8} \times 5\frac{7}{8}$. P. 54. Two states, the second with the inscription in sky to r., "A. 1795" to l. The cottage is seen from the side.
- 51.—COTTAGE NEAR OXFORD. 1795. $3\frac{1}{2} \times 5\frac{15}{16}$. P. 61. Two states, the second with inscription in sky to l., "A. 1795" to r. The cottage is seen from the front.
- 52.—HAMLET BY A CANAL. $3\frac{3}{8} \times 5\frac{7}{8}$. P. 63.
- 53.—COTTAGE IN SCOTLAND. $3\frac{7}{16} \times 5\frac{15}{16}$. P. 64. First state only, without inscription which occurs in the Cassiobury example to l. in sky.
- 54.—FARM-BUILDINGS AFTER MALCHAIR. $3\frac{3}{8} \times 5\frac{7}{8}$. P. 65. "J. Malchair delt." at foot r.
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55-64.—*Second Set* approximately 5×8 .

- 55.—SOUTH SIDE OF GATEWAY, MAXTOKE PRIORY. $4\frac{7}{8} \times 7\frac{15}{16}$. P. 17. Two states.

- 56.—MAXTOKE PRIORY. $4\frac{15}{16} \times 7\frac{13}{16}$. P. 19. Two states. (See illustration.)
- 57.—LARGE FARMSTEAD WITH A WELL. $4\frac{7}{8} \times 7\frac{3}{4}$. P. 50. Two states. Ottley No. 8 and B.M.
- 58.—A WELSH HOMESTEAD. $4\frac{15}{16} \times 7\frac{15}{16}$. P. 51. Two states.
- 59.—The same subject repeated, details differing in dimensions, etc. $4\frac{7}{8} \times 7\frac{7}{8}$. P. 52. Two states.
- 60.—COTTAGE AMONG DUNES. $4\frac{15}{16} \times 7\frac{7}{8}$. P. 53. Two states.
- 61.—A CASTLE (? Conway). $4\frac{15}{16} \times 7\frac{13}{16}$. P. 69. Two impressions, apparently indistinguishable.
- 62.—A COTTAGE IN A WOOD. $4\frac{13}{16} \times 7\frac{13}{16}$. P. 71.
- 63.—MINE WORKINGS. $4\frac{13}{16} \times 8$. P. 74.
- 64.—THE PATCHED BARN. $5 \times 7\frac{7}{8}$. P. 79.
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- 65.—THE FERRY HOUSE. $5\frac{1}{4} \times 7\frac{7}{16}$. P. 76 and 77. Two states. (See illustration.)
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- 66-69.—*Third Set* $2\frac{9}{16} \times 3\frac{1}{2}$. Ottley No. 2 (a)-(d) and B.M.
- 66.—PIGSTY IN WALES. 1795. $2\frac{9}{16} \times 3\frac{1}{2}$. As above, initial and date. P. 55. Two states, the second with inscription in sky. (See illustration.)
- 67.—THE LITTLE RIVER VIEW. $2\frac{9}{16} \times 3\frac{1}{2}$. P. 56. Two states.
- 68.—THE LITTLE COTTAGE IN WALES. 1795. $2\frac{9}{16} \times 3\frac{1}{2}$. P. 57. Two states, the second with initial and date at foot l. and inscription in sky r.
- 69.—THE LITTLE BARN WITH TUBS. $2\frac{9}{16} \times 3\frac{1}{2}$. P. 58. Two states.
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- 70-78.—*Fourth Set* $4\frac{1}{2} \times 7$. Four mentioned by Ottley No. 7 and at B.M.
- 70.—RUINED HOVEL WITH FOUR WOMEN. $4\frac{7}{16} \times 6\frac{13}{16}$. P. 59. Three states.
- 71.—RUINED HOVEL WITH ONE WOMAN SEATED AT THE DOOR. $4\frac{7}{16} \times 6\frac{7}{8}$. P. 60. Two states. (See illustration.)
- 72.—IN WALES. 1795. With two signatures. $4\frac{7}{16} \times 6\frac{7}{8}$. P. 62. Two states, the first with "A.f. 1795" at foot r., the second with "A. 1795" also in sky l. and "In Wales" in sky r.

- 73.—IN WALES, 1795, WITH MAN AND WOMAN. $4\frac{7}{16} \times 6\frac{7}{8}$. P. 66.
Two states, the second with inscription in sky l., initial
and date at foot r.
- 74.—PONT-Y-LLEDER. $4\frac{7}{16} \times 6\frac{7}{8}$. P. 67. Two states, the second
with inscription in sky l.
- 75.—COWSHED AND ONE COW. $4\frac{3}{8} \times 6\frac{7}{8}$. P. 70.
- 76.—RUINED BARN WITH ONE COW AND ONE SHEEP. $4\frac{5}{16} \times 6\frac{11}{16}$.
P. 72.
- 77.—COTTAGES WITH TWO COWS. 1796. $4\frac{7}{16} \times 6\frac{7}{8}$. Monogram
Ay. and date at foot r. P. 68. Two states. (See illustration.)
- 78.—BARN BEHIND TWO TREES. $4\frac{7}{16} \times 7\frac{1}{4}$. P. 73. Two states.
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- 79.—A RIVER GORGE (? The Wye). $6\frac{1}{8} \times 8$. P. 75.
- 80.—THE BROKEN BRIDGE. 1796. $3\frac{3}{8} \times 5\frac{7}{16}$. Initial and date
1796 in sky. P. 78. Two states. (See illustration.)
- 81.—SAILING BOATS. $5\frac{1}{4} \times 7\frac{1}{2}$. P. 80. Two states.

ATTRIBUTED TO LORD GUERNSEY.

- 82.—TREE ON A TERRACE. $4 \times 2\frac{1}{4}$. B.M. 1857-5-20-117.
- 83.—(Or by Dr. Vyse.) COTTAGE AMONG TREES. $3 \times 3\frac{3}{16}$. B.M.
Two examples, one dated March 23rd, 1771.
- 84.—THE CASTLE AT THE MUMBLES, SWANSEA. Oval. $3\frac{1}{4} \times 4\frac{1}{4}$.
B.M. 1857-5-20-112. Inscription in pencil.
- 85.—REMAINS OF BENEDICT DORMITORY. South side of Norwich
Castle, now demolished. $3\frac{1}{2} \times 4$. B.M. 1867-3-9-518.
Inscription in pencil.

Five other plates attributed to him at the British Museum are
not his.

ETCHING IN AUSTRALIA

By LIONEL LINDSAY



AUSTRALIAN artists have laboured under disadvantages unknown in Europe, where the great galleries lie within easy reach, and the works of the masters serve as a stimulus and a standard of measurement. Corot's *Bent Tree*, the Van Eyck *Madonna*, Turner's *Walton Bridge* and Van Dyck's *Countess of Southampton*—these last three purchased by Mr. Frank Rinder for the Felton Bequest—are of inestimable importance to the Australian painter, and when we have a score of such masterpieces, Australian painters will have something like a fixed standard, as well as a working stimulus.

Until Professor Herkomer bought the Haden Collection for the Melbourne Gallery, there was scarcely an etching of note to be seen in Australia. That was thirty years ago. This most representative collection included some of the finest Rembrandts, the best of Van Dyck, Meryon and Whistler, besides the most beautiful of Haden's own work. It was unquestionably the progenitor of the modern movement in Australian etching.

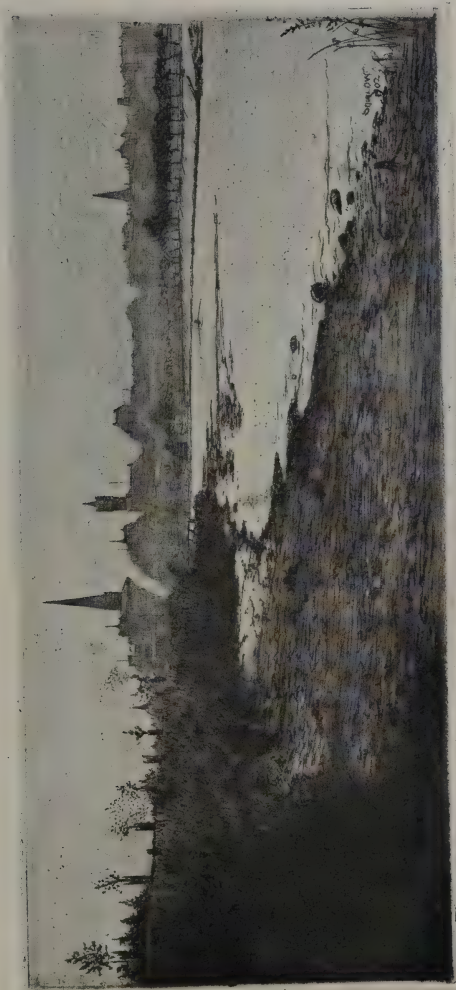
The first continuative effort to practise etching was made in 1885 by Mr. Livingstone Hopkins, an American caricaturist—whose humour continued the inimitable tradition of Wilhelm Busch—then engaged upon the "Sydney Bulletin." He gathered a few friends about

his press, and together they committed their coppers to the treacherous mordant and took counsel over the proof. Mr. Hopkins persisted longest. His serious essays in landscape were undistinguished, for his natural element was humour. His best plate, *I thought I had a Stamp*, represented an old bald man searching the lining of his hat for a stamp which the heat of the day had transferred to his forehead. This etching found a public responsive to its ready wit and illustrative quality. Both Mr. Julian Ashton and Mr. Henry Fullwood were instructed by Mr. Hopkins in the mysteries of the craft. They etched a few plates, but, finding no public interest awakened by their efforts, resumed their painting, and the little movement subsided.

The first to react to the stimulus of the Haden Collection was John Shirlow, a young lithographic printer who spent his evenings drawing at the Melbourne National Gallery Schools. He found, as we all did later, that no etching materials were procurable. Aided by Hamerton's "Etching and Etchers" he made his own tools, grounds and inks, built a wooden press out of red gum, and even went so far as to engrave a rocker when he wished to adventure into mezzotint.

His enthusiasm took him at dawn into the scarcely awakened city, to the river-side and the quiet alley-ways, to make studies—or to draw direct upon the plate before going to his day's work. Sunday was the only complete day he possessed when he bit his plates and proved them. He had the right enthusiasm.

Melbourne is not a picturesque city; it stretches from the flats of the River Yarra in indeterminate vistas of house tops, broken at intervals by the spires of churches, clock towers, and factory chimneys. The



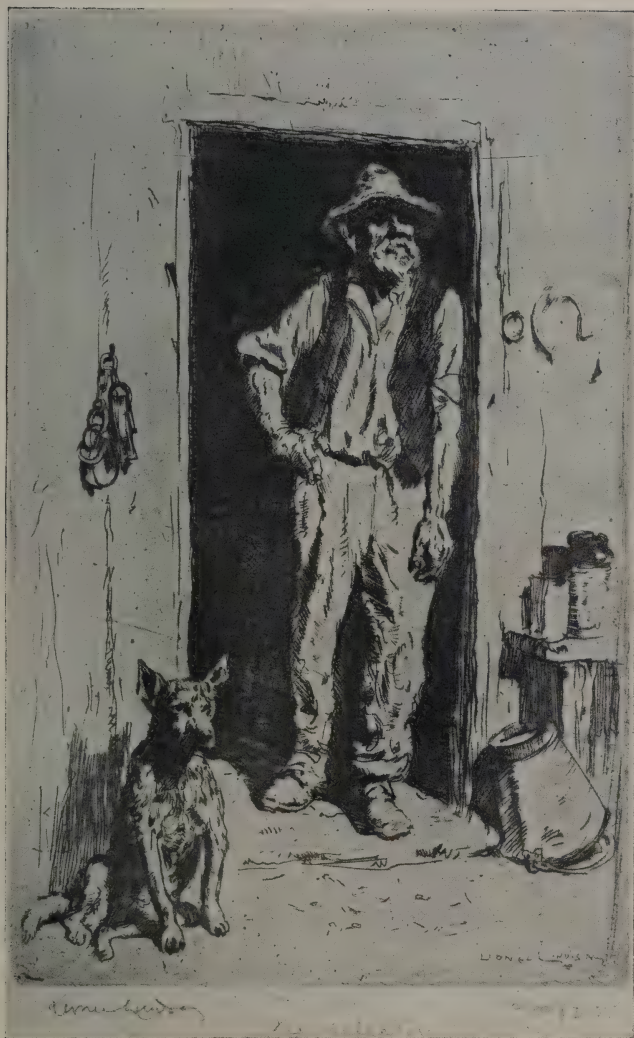
JOHN SHIRLOW. THE RIVER
Size of the original etching $4\frac{7}{16} \times 10\frac{1}{8}$ inches

river, beautiful in its upper reaches, finds its way to the bay in sullen resignation, moving sluggishly past isolated factories, ships tied up, derelict river-boats and all that casual dunnage that accumulates upon a commercial waterway. Whistler had revealed its possibilities and Shirlow was quick in conveying its character. There is nothing deft about Shirlow's work, his drawing is slow and careful and owes nothing to the inspiration of chance. He learned early to bite a true line, and in such plates as *Prince's Bridge*, *The Railway Clock*, *Tyneside Foundries* and *Melbourne from the Yarra* he has employed it with simplicity to a fine end.

He has issued two portfolios: a Melbourne set in 1904, and a Sydney set in 1917. Both were quickly absorbed. They contain some of the best of his honest and purposeful art.

I now come in the order of time and with some diffidence to speak of my own work, taking counsel from Dr. Johnson where he says, "A man cannot with propriety speak of himself except he relate simple facts." I shall be therefore as brief as possible.

I owe to Shirlow the first impetus to etch, for it was on seeing his little plate *The Saw Mill* exhibited at the Victorian Artists Society, that my student's mind was struck by the fact that etchings could actually be made in Australia. I had been drawn to the Haden Collection as by a magnet, but too ignorant to question a craft that seemed the prerogative of genius, I had been content to admire. Now with Hamerton's help I made some very bad plates, proving them on a small knife polishing machine. This was in 1895. After spending two years in Europe I returned to Sydney in 1904. The "Rocks" area, that old part of the town, set



LIONEL LINDSAY. THE SELECTOR
Size of the original etching $5\frac{1}{8} \times 3\frac{5}{16}$ inches

picturesquely above the harbour, at once captured my interest, and I took up the etching needle in earnest. In 1907 I first exhibited etchings with the Society of Artists and, to my surprise, they found buyers. Since then I have exhibited regularly and produced in all 250 plates, varying the interest of line with dry point, spirit ground aquatint and an occasional mezzotint.

The work of Sydney Ure Smith has been always individual. A quiet charm pervades it, a reflection of his sincere mind, that finds inspiration for his needle in the architectural remains of the Macquarie period and the first settlements.

Like myself he started etching with the idea of perpetuating these passing vestiges of the Old Regime. He has etched the old quarters of Sydney, its wharves and warehouses, the bridge and mills of Parramatta and Campbelltown, and the charming little cottages about Cobbity ; but principally he has been drawn to Windsor, still the one old town in the Commonwealth that has not felt, so solidly was it built, that fell hand of demolition we call progress.

Writing of the old place in "The Windsor Book" Mr. J. H. M. Abbott says, "The first of the branch of the British race which has become the Australians had their origin here. You will find no place in the Commonwealth quite like Windsor, and no people quite like the people of the Hunter. The old days linger here as they linger nowhere else. If you wish to study Australian history, to get some idea for yourself as to what the first Australians were like, you must go to the Hawkesbury and mingle with their descendants. You will find them as distinct from the rest of your race as a Londoner finds the people of Devonshire."



LIONEL LINDSAY. THE DANCER
Size of the original aquatint $7\frac{1}{2} \times 5\frac{3}{4}$ inches

Sydney Ure Smith has felt the charm of the old days. A quiet peace, an air almost of desertion haunts his work, as if he too had found in these secluded places a corner for his soul to rest in, far from the arduous work of publication that uses so much of his time. First he etched the architectural features of the old town, Old Government House, the first Bank, the fine old Rectory with its perfectly spaced windows, as good a bit of Georgian as there is in existence. He next turned to the banks of the Hawkesbury River on which Windsor is built. Quiet and slow moving in summer, with sand-banks gleaming from the shade of willows and swamp oaks, in winter the great stream overflows its banks and floods the farms upon the flats. It is these little farms with their attendant barns silhouetted upon the sky-line that Sydney Ure Smith loves to draw. His first rural etching, *The Three Barns*, was drawn near the Hawkesbury. It possesses weight and unity, besides the sentiment of the place, and the character of the old timbers that were put up when Farmer Wardle was a boy. The image of this etching stays in the mind, proof that it has been finely seen. The needling is free and unconscious and the plate admirably bitten.

Gore Bay, fine for its spacing and solemnity of tone, *The Farm Sheds*, admirably placed and possessing great charm of line, and *The Cooperage* are, perhaps, the best of his plates. I have always loved the last etching for its fine emplacement—the balance of the darks and transparent shadows, the subtlety of the lights. A slumbrous atmosphere envelops it as if the yard were abandoned, comfortably dozing in the sunlight like an old beggar.

Australia owes much to Sydney Ure Smith. In the



SYDNEY URE SMITH. GORE BAY
Size of the original etching $6\frac{1}{8} \times 7\frac{1}{8}$ inches

editing of "Art in Australia," he has shown the most discriminating judgment, and established a criterion of values that has been a factor in maintaining the art interest here. To him as President of the Society of Artists is also due the credit of advocating and organising the Exhibition of Australian Art held at Burlington House, London, in October, 1923.

Mr. H. Van Raalte had already established a reputation in England—he is represented by two states in the first Studio Etching Book—before ill-health determined his emigration to Australia. He settled in Western Australia, became a "timber-getter," and when he had regained his health set up as a teacher of drawing in Perth and turned to the giant gums he had so often felled, for inspiration and subject matter.

He has made many big plates of them, chiefly dry-points, looser in handling and more romantic in feeling than the *Boat-Builder's Shed* and the close dry-point entitled *The Philosopher*. The twist and complicated rhythm of the gum tree, its fantastic quality, he has made his own, and by the skilful use of *chiaroscuro* has given to such plates as *The Monarch*, by the movement of the lights, a dramatic effect such as we see in times of tempest. His two latest works: *Low Light*—a group of gum trunks truly modelled by the early sun—and *The Gust*, are perhaps the two finest plates he has made in Australia. The sense of movement in this last is admirable. He has conveyed the resistance of the trees to the force of the wind and their foliage tossed and overborne by its power, without violating by overstress the right movement of boughs and foliage. Mr. Van Raalte is the Director of the Adelaide Gallery, and is delighted to be near that magnificent belt of big



SYDNEY URE SMITH. THE THREE BARNs
Size of the original etching $6\frac{3}{8} \times 12\frac{1}{4}$ inches

timber from which Heysen has drawn so many masterpieces.

Hans Heysen is our greatest draughtsman of landscape and a master of watercolour. He has etched scarcely more than a dozen plates, of which he has published two. His work with the needle is simple and direct, and, with the exception of *Turning the Plough*, done on the spot without a preliminary study. He has the true etcher's instinct for stressing essentials, and I have always regretted that he has not done more work in the medium. His subject matter he knows with a thoroughness that speaks of years of unremitting study. All aspects of farming life are familiar to him. He draws sheep as well as Jacque, and our most difficult tree, the gum, he knows in all its varied forms and effects of light.

Most of his etchings have been made on zinc, but his finest plate, *Turning the Plough*, is on copper. In this little plate Heysen has expressed admirably that movement where the skilled farmhand in turning the plough still keeps the team moving. The forms are seen largely, the accents most brilliantly placed; nothing is crowded or overwrought; it has too the feel of the open air about it. Heysen is experimenting with dry-point, as he never feels sure of his mordant. With his easy command of the point the new medium should come readily to his control.

Mr. A. Henry Fullwood's work is well-known in London, where he specialises in coloured monotype, and made many etchings of the old London taverns and of subjects at Chelsea and Hampstead Heath. The best of his English etchings is Windsor Park, a free and spirited work. On his return to Sydney in 1920, he turned again to the Harbour and the Rocks area for



H. VAN RAALTE. **Low Light**
 Size of the original etching $14\frac{5}{8} \times 11\frac{3}{16}$ inches

subject-matter, and has produced in the last four years a considerable number of plates. He draws swiftly, with a fluent stylistic line, so that his work stays in a state of sketch, and is never carried to elaborate finish. Mr. Fullwood's enthusiasm is undiminished, for he is one of those brave and cheerful artists who meet all reverses with a smile and keep on working.

The late Penleigh Boyd and Elioth Gruner, both landscape painters who have specialised in the painting of light, have attacked the same landscape problems in dry-point, in much the same spirit that the Barbizon painters echoed their colour work.

Mr. Gruner, in monochrome, almost invariably draws into the eye of the light, and establishes that tree cloud he delights to paint, striking his darks into its translucency, catching in passage the crisp lights that gleam from metallic leaves in tangled foregrounds. He conveys his own quality and the charm that invests his personal vision of nature.

Mr. J. B. Godson is a pupil of Sir Frank Short, and shows in all his work the thoroughness of his training. He has not produced much, but his work is distinguished by refinement and the scholarly restraint exercised by his master. He is an able draughtsman of architecture, and in Sydney has etched plates of the University and St. Mary's Cathedral.

Mr. T. Friedensen, brother of the English landscape painter, is a late comer. His work both in line and aquatint possesses that romantic glamour which comes from depth of tone and full printing, but he has not yet grasped the character of Australian light, which is clear and transparent.

Mr. Victor Cobb, Miss Jessie Traill, Mr. Cyril Dillon,



HANS HEYSEN. THE PLOUGH
Etching, original size

Mr. Herbert Rose, and Mr. Raymond Wallis in Melbourne; Mr. Fred Britton and Mr. J. C. Goodchild in Adelaide; and Messrs. F. Finley, G. B. Lindeman, Alfred Coffey, Gayfield Shaw, Bruce Robertson and Miss Irene Mort in Sydney complete the list of regular exhibitors.

I have not reviewed the work of Mr. S. Long and Miss Hope, as all their plates have been made in England and this article is concerned only with work produced in Australia.

The increased public interest in art generally led, in 1921, to the establishment of the Australian Painters and Etchers Society, modelled upon the English R.E. The first exhibition was retrospective, and included the earliest colonial specimens of copperplate work loaned from the unique collection of Mr. William Dixson.

At this Exhibition prints to the value of £1,700 were sold. The second annual show was relatively as successful; but that of last year, 1923, showed a noticeable decline in the standard already set. Etchers had no longer their *œuvre* to draw upon, and it was found that the attempt to establish annual exhibitions had been premature, if a reasonably high standard of quality was to be maintained.

With a few notable exceptions etchers here have been forced, by the necessity of earning a livelihood, to practise their craft at the week-end interval, or at night. This has naturally limited their output, and prevented that advancement likely to follow upon a continuous effort; so that much of their work rests on the borderland of art, showing signs of the struggle between technical achievement and personal expression.

To-day Australian etching is at the cross-roads. On



A. HENRY FULLWOOD. OLD SYDNEY, ROCKS
 Size of the original etching $7\frac{1}{8} \times 5\frac{1}{8}$ inches

the one side are the men of established reputation, who won recognition and a market by long and consistent effort. On the other side is a frankly commercial element, and the younger enthusiasts who have attempted to etch before they had acquired sufficient drawing. The issue is old and one that ever follows upon success. But I think it is safe in the hands of the men who, when the selling of prints was an unknown quantity, with the true etcher's enthusiasm, followed the craft for love.

I now come to Norman Lindsay, whose work has already been seen in London, and won in Australia a wide popularity. As I happen to be his brother, I shall say nothing either in adverse criticism or in appreciation of his work, making it my business to comment simply upon its character and intention.

Norman Lindsay started to etch when he had broken with the representation of forms by their weight, by the building power of shadow. He had entered upon a phase of arbitrary line and spacing, in essence decorative, and a reversion to the classical line. The first instance of this change of style is the pen drawing dedicated to the poetry of Leon Gellert and the last in the volume of his published pen drawings.

The following statement made by the Etcher and published in the sixth number of "Art in Australia," is at once a manifesto—a challenge—a statement of the copperplate qualities he admires, and which he has attempted to establish in his work :

" Etching is a fine medium for expressing the element of mystery, since one is able to command such a unity in the masses. It is a curious thing to me that the tradition of etching should insist so much upon the problem of line, since the etched line is the property



Adam Lindsay Gordon's Home - 'The Willows' - Launceston 1864 Goodchild 22

J. C. GOODCHILD. THE KITCHEN OF ADAM LINDSAY GORDON'S HOME
Size of the original etching $5\frac{1}{8} \times 5\frac{1}{4}$ inches

of anybody who likes to scratch a piece of copper and submit it to the acid, while the selection of light and tone is wholly the individual property of the etcher, as with any other artist. But I suspect all rules in art save one, and that is, when you find a rule—break it. At least you can only fail in a new fashion, which, I think, is rather better than succeeding in an old one.

“But of all the arts, etching seems hedged about with formulas and pontifical ordinances to such an extent that to the only permissible etching technique there has been added the only permissible etching subject. I confess that this sort of talk dumbfounds me. As far as I might venture on a personal opinion, it seems to me that copper has a beautiful surface, and that upon it, by a discreet use of certain chemicals, we may achieve the most delicate greys or the richest of blacks. Beyond that problem of its gamut of tone, I have never troubled to go, and if one chooses to achieve the greys by scratching them with a feather, or the blacks by jumping on them with the feet, both methods may be considered holy, if the result justifies them.”

I am afraid Norman Lindsay does not break so many rules as he asserts, for his work is rhythmic and obeys many of the laws of composition and tonal balance contained in the etchings of the Masters. He certainly does not set discord in the place of harmony, which seems the governing principle of so much modern work. It is plain also from the foregoing statement that he has looked upon etching as a means for the conveyance of tone in the expression of ideas, and that he is not really interested in expression by line.

In all his work he reverses the famous dictum of Flaubert, “From Form the idea is born.” Not from



LIONEL LINDSAY. PORTRAIT OF NORMAN LINDSAY
Size of the original dry-point $8\frac{1}{16} \times 5\frac{11}{16}$ inches

the immediate contact with life—in this he reveals his affinity with Romanticism—but in literature, music and his own ideas, does he find inspiration for design. The seeming world has become for him, as for Moreau, the true world. With a quickness and certainty that is astonishing, he fixes on paper a theme, shaped already in his mind, with a surety Blake, for all his self-assurance of vision, never knew. For Norman Lindsay owns the resources of long years of study, he has drawn the nude from his youth up, and has the history of costume at his finger tips.

When he started to etch, in 1917, I expected that he would carry the quality of his pen line, which contained a full scale in coarseness and delicacy of execution, to the other medium. But he seemed after a few essays, which included a delightful little plate, *The Woman and the Parrot*, to have forgotten altogether the pen. Certain qualities he had obtained in water-colour determined his practice, soft and dazzling lights, richness and mystery of shadow, textures of brocades and delicate lace, the gleam of jewels upon naked flesh. All these he had expressed in water-colour, enveloping idea and fancy. It was these qualities that interested him and which he transferred to copper.

He produces his effects principally from the surface of the plate and not from a series of depths bitten in sequence by the mordant. The employment of dry-point and stipple in the plates of full tonality, and the slow movement of the "bounding outline" in plates like the *Isle of San*—a line that recalls at times that of the Greek vase painters, so different from the free and sometimes irresponsible line advocated by Haden—bring his work (and this is the opinion of Mr. Rinder)



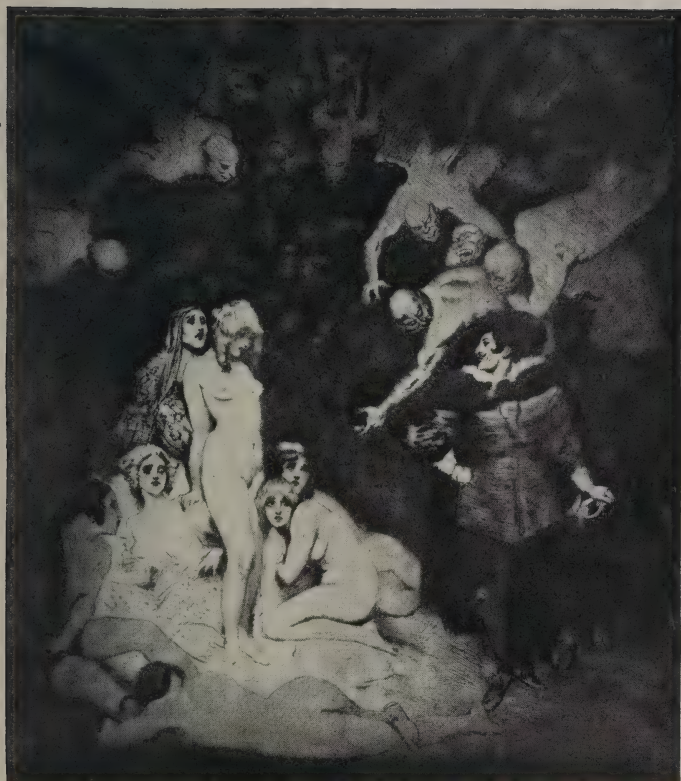
NORMAN LINDSAY. VOICE OF EVIL
Size of the original etching $6\frac{11}{16} \times 6\frac{7}{16}$ inches

into the category of engraving. Not that chilled precinct of the graver, but the romantic region of mezzotint. Yet he has retained a simplicity unknown to mezzotint, unifying his tones by that delicate veil of ink, mysterious and homogeneous, that can only be produced from that beautiful carbon fabricated from the lees of the grape.

All his etching sets forth the luxuriousness of the Paphian Venus. The figures of men are merely supports. He decks her with jewels and feathers, with all the hard enhancement of Baudelaire's Bijoux. Several of these etchings, decorations within a square, represent odalisks at the *toilette*, attended by dwarfs and demon lackeys, or playing with cats and monkeys in the languors of interval. They assume strange and hieratic poses, daughters of Salammbô and the Flemish genius. A voluptuousness, acrid and impersonal, issues from them like a perfume, but from their faces no emotional expression nor the light of thought, only

... "la candeur unie à la lubricité
Donnait un charme neuf à ses métamorphoses."

A series of etchings inspired by the war and the morality of good and evil found its best expression in the plate entitled *Beethoven*. There is here also present what has stirred so many Hamlet minds in the aftermath of war—the probing of the curtains of oblivion, the questioning of Pascal's void. In *Who Comes* he shows a group of dancers at a *bal masqué* set before a curtain. In the centre, a nude woman wearing a jester's cap stands frozen with horror, the others, curious and dismayed, await the issuing from the shadow of the dread shape. Again, in *The Death of Pierrot* he depicts the white fantastic figure stretched on the stage, whilst



NORMAN LINDSAY. DON JUAN IN HELL
Size of the original etching $10\frac{7}{8} \times 9\frac{5}{16}$ inches

a group of dancers and comedians huddles about the base of a statue of Nymph and Faun—the natural and immediate reaction of life to the touch and sight of the corpse. And again, in *Death in the Garden*, he shows a figure borne upwards by Death—represented by a winged faun—to the dismay of a group of watchers. In a note to me on the intention of this etching, he says : “ the emotion of the group is that desire, based in fear, which turns from the dream of love beyond death to its embrace on earth—in essence a dual translation of Wagner’s love death of Isolde.”

All Norman Lindsay’s earlier penwork is coloured by a fine gusto for life, drawings crowded with fat wenches and gallants, courtesans and kings, poets and beggars. He gathered Villon and his motley crew under the great shadow of Montfaucon gallows. Panurge in grand argument with drinkers and learned Doctors before the Abbey of Thélème. The only etching approaching these in spirit is that he made to Francis Thompson’s *Tom of Bedlam*, in which he has summed the madman’s crowded existence, showing him attended by the white woman of his undoing, the shapes and monstrous fancies that people the chambers of a masterless mind. But this etching is a reversion to his illustrative period from which he has drifted to *fêtes galantes* in the Kingdom of Micomicon, where Eros alone disturbs the mild-eyed rule of Prospero.

In conclusion, I think it is a reasonable expectation, as Norman Lindsay’s etched work is a departure from tradition, that it should be criticised for failure or achievement within the limits of its individual method, and not for failing to conform to a canon it deliberately seeks to avoid.

FRENCH ILLUSTRATORS OF THE SECOND EMPIRE

By FRANK WEITENKAMPF

 FROM the view-point of the old truism that art reflects the spirit of its land and time, French illustration of the period of Napoleon III. offers its most significant aspect. One cannot think of the matter only in terms of the illustrated book. All art of that gay epoch gives its reflection of contemporary thought and life when Paris became the centre of fashion, art and diplomacy in Europe. We find it in painting, in the boudoir intimacies of Charles Chaplin, in the court portraits of Winterhalter (lithographed by Léon Noel), Cabanel and others, in canvases such as *A Soirée at the Tuileries*, by H. Baron, or Eugène Lami's aquarelle *Fête at the Hôtel de Ville on the Occasion of the Baptism of the Prince Imperial*. But the spirit of care-free gaiety, the hunt for enjoyment, the *frou-frou* rustle, which found expression also in that form of musical dramatics known as *opéra-bouffe*, cultivated with particular *éclat* by Offenbach, is mirrored pictorially above all in the reproductive graphic arts, in the printed book, in illustrated journalism, and in caricature; in etching, wood engraving and lithography. Illustration, in its broadest sense, here more than ever is inseparable from the life and period which produced it, which it reflects



GUSTAVE DORÉ (1832-1883). A BOAT RACE
Drawn for Jerrold's "London."
Size of the original drawing (on wood) $8\frac{1}{2} \times 9\frac{1}{2}$ inches



HONORÉ DAUMIER (1808-1879). L'EMPIRE C'EST LA PAIX

From "Album du Siège"

Size of the original lithograph $9\frac{1}{8} \times 7\frac{3}{8}$ inches

and comments upon, and which probably it somewhat influenced.

Before the Revolution of 1848 and the final "election" of Louis Napoleon to the imperial throne, there was that period of notable interest in book illustration, when Curmer, in 1838, issued "Paul et Virginie"; when Daumier, Gavarni and Meissonier illustrated "Les Français peints par Eux-Mêmes" (1841-2); Tony Johannot the works of Molière and Cervantes, and Gigoux "Gil Blas." All that in wood engraving. For the steel engravers, Jacque, Daubigny and others drew pretty vignettes. In lithography was expressed the "truculent romanticism" of Delacroix. The tradition of the cult of the line was continued under the Empire in wood engraving, in such books as M. de Chevigné's "Contes Rémois" (1858), with the remarkable commentary by Meissonier, and the "Imitation of Jesus Christ," issued by the Imprimerie Impériale in 1855, its original decoration of *fleurons* and *culs-de-lampe*, invented by Gaucherel, "an incomparable stylist." Line engraving and etching were drawn into the service of book illustration, as in Alfred Delvau's "Histoire anecdotique des Cafés" (plates by Courbet, Flameng and Rops), Béranger's "Dernières Chansons," 1860 (plates by Lemud), and the "Amis du Poète" edition of Alfred de Musset, illustrated by Bida, whose "precise and sincere drawings" formed a "definitive illustration."

But the line gave way to tone, in "white-line" wood engraving, in the grandiloquently romantic compositions in which Doré, "last of the Romanticists," gave what Hamerton called "gross interpretations" of Dante, Milton, the Bible—and any other book which his success



Voilà un fâneant qui dort et qui laisse une pauvre femme danser toute la nuit!

GAUVARNI. (G. S. CHEVALLIER, 1804-1866). Les Débardeurs. No. 28. (1840) A. and B. 510
Size of the original lithograph $7\frac{1}{2} \times 6\frac{1}{8}$ inches

caused the publishers to put before him. His magnificent pose danced along the abyss of mannerism. Strong and dramatic in composition, his declamatory gesture, too often seen, is not devoid of monotony. His popularity was apparently unbounded, especially in England. With the vogue of his large books, ornaments for the drawing-room table, the illustrated book (*livre à vignettes*) of a size handy for reading, yielded place at about the time of the Universal Exposition of 1867.

After the *coup d'état* of 1852, all protest was energetically suppressed by the censor. Political caricature being thus constrained to limit itself to foreign affairs, a "somewhat narrow chauvinism" resulted, exemplified in *Ces bons Autrichiens*, an album of lithographs, by Daumier and Ch. Vernier, a combination hardly worthy of the former. Daumier, master of the lithographic crayon, political cartoonist of intensely biting seriousness, who in his day arraigned the reactionary attitude of Louis Philippe's government in imperishable contributions to the history of political satire, busied himself much with painting from 1850 to 1868. In the "Charivari" he now appeared mainly as a commentator on the foibles of humanity. He was to have one more political opportunity during the war of 1870, when he revived the vigour of his old-time earnestness.

Gavarni, entirely different in his point of view, expressed, with less elemental force but with more elegance and brilliancy, his keen observation of the characteristics and weaknesses of humanity. Quite typical of the time is his *L'Homme du Monde*, in which "type of refined elegance" some have seen Alfred de Musset. The mental attitude of this artist is thrown into high relief when you compare his work with that of



GAVARNI. (G. S. CHEVALLIER, 1804-1366.) "Il lui sera beaucoup pardonné parce qu'elle a beaucoup dansé." A. and B. 1670

Size of the original lithograph $6\frac{1}{4} \times 8$ inches



CHAM (A. C. H. de Noé, 1819-1879) THE ENTHUSIASTIC COLLECTOR. British Museum
Size of the original drawing (pen and ink and water-colour) $6\frac{3}{4} \times 6\frac{3}{8}$ inches

Cham and the even smaller fry. Cham, of an easy formula, always amusing, making his point with a minimum of characterisation, meets everything with persiflage, chuckling his way through all situations. Of this group of lesser crayonners was Ed. de Beaumont, "a sort of small change of Gavarni," who developed a style with a certain luscious grace. In some of his and Gavarni's drawings, we look in on the gaiety of life, the wild abandon of the masked balls with their *débardeurs* and the public balls of the Jardin Mabille with their *cancan*. It was the day of the crinoline, high heels, chignons, the scene bathed in a chromatic glory of rouge and redolent of patchouli. A time, as Beraldi wittily puts it, *décolleté, décorseté et déshabillé*, airily pictured by artists such as Grevin. The golden age of the *demi-monde*—term devised by the younger Dumas—of the *cocotte*, pictured by Doré, among others, "on the corso" and elsewhere, and raised to symbolism by F. Régamey in *The Muse of the Empire* ("La Parodie," 1869). In the resultant flirtation of caricature with pornography, a popular version of the *estampe galante*, dull enough, was purveyed by Joseph Linder, Vernier, Morlon and Guerard, following in the footsteps of Numa. Their coloured lithographs, concerned mainly with the *grisette*, revelled in the tempered wickedness of a moderate—to twentieth-century eyes—display of white or broadly striped stockings and "unlikely calves" above the high-heeled shoes. "These remarkable popular lithographs," says Deberdt, "addressed frankly to a large public of *petits bourgeois*, have been so well disdained by the snobism of great collectors and of high-priced printsellers, that they have quite disappeared from circulation." One cannot quite share



CHAM (A. C. H. de Noé, 1819-1879). LA QUEUE POUR LA VIANDE DE RATS
From "Album du Siège"

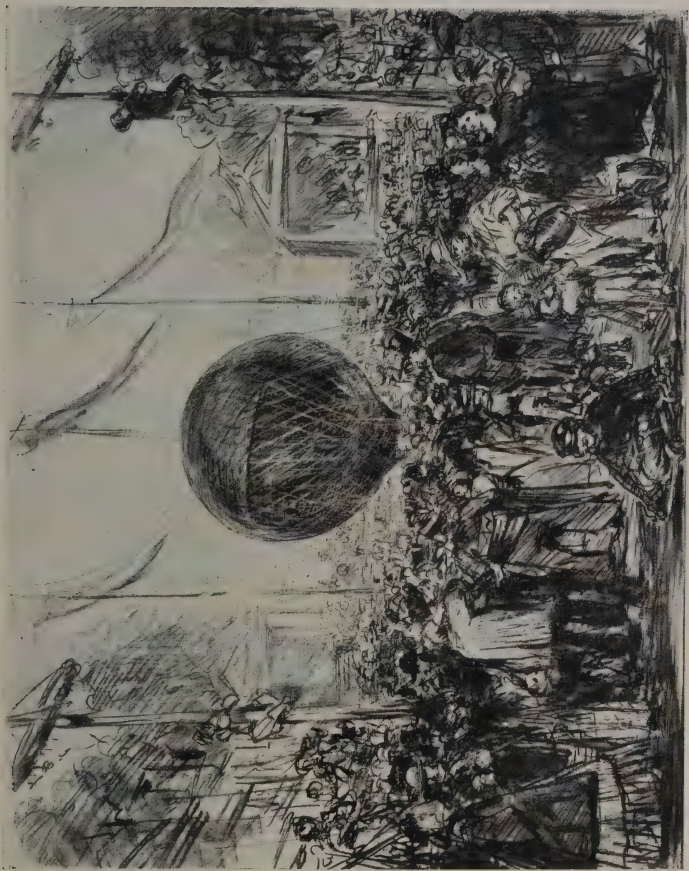
Size of the original lithograph 9 × 6½ inches

the tearfulness of this writer, although as *documents pour servir* these pictures might well be better represented in the Musée Carnavalet than he tells us they are.

There was much of the caricature of manners, "mostly bad manners," says one French authority. Two periodicals stand out by the quality of the work and by their long-continued publication—the "Charivari" and the "Journal pour Rire." The study of the world of "intermediary gallantry" by mediocre artists such as Darjou, Pelcocq, Gustave Morland, "does not give a very flattering idea," says Alexandre, "of the public which amused itself in those days." The "Breton Leonce Petit" forms a pleasant relief from the minor production of the period, typified in a measure by Pelcocq's *Present Arms*, a caricature of the *cancan*. Petit, an artist of quite personal talent, with a knowing simplification of outline design, presented peasants and provincials with good-natured amusement in a noteworthy landscape setting. He, as well as Gill, Gilbert Martin and Pilotell, drew for *Le Hanneton*, an interesting type of artistic weekly, which ran from 1862 to 1868. There is to be noted, too, the *canotière* of Grevin, "a little bestial soul," who has gone, with Monnier's *grisette* and Gavarni's *lorette*. So one steps from the boulevard to the street of the plain people, of the *grisette-bonne fille*, of the *vin à quat' sous* celebrated in the capital song which Du Maurier makes Zouzou sing charmingly in "Trilby." And then, for a sober chronological record of the events of the day, one goes to the files of the *Monde Illustré*, counterpart of the *Illustrated London News* or *Harper's Weekly*. But to return to the dominating spirit of



EDMOND MORIN (1825-1882). LES GRANDES DAMES from "L'Artiste," 1868
Size of the original etching (trait carré) $5\frac{7}{8} \times 4$ inches



EDOUARD MANET (1832-1883.) LE BALLON, 1862. M.-N. 76. In the collection of Mr. Campbell Dodgson
Size of the original lithograph $15\frac{1}{2} \times 20\frac{1}{8}$ inches

the day, as it appears in the most significant illustrations of the period, the "mad course" of the world of the Tuileries, hunts in Fontainebleau, races at La Marche, regattas at Asnières, these and other aspects of exterior life were to be illustrated. The official organ of this life was *La Vie Parisienne*, founded in 1863 by Marcelin, who, with Fleury, Sabatier, and notably Morin, pictured with elegance, grace and a mannerism inspired by an ideal of svelte dandyism, the habits, manners and point-of-view of that Paris which has ever been considered France. Marcelin, well characterised by Alexandre, drew "with a somewhat calligraphic pen, very elegant images, a little cosmetic-ed ; but which of all, perhaps, are the most strongly impregnated with the particular ideal of distinction which reigned in imperial society." Morin, "passionately modern," pronounced "one of the most exquisite artists of the nineteenth century," threw the grace of his observation around various scenes : a café concert on the Champs Elysées, a grand official dinner under the Second Empire, the two sexes being served separately, a café of the Boulevard des Italiens. Moreover, he had a delicate decorative quality, which Bouvy placed in the front rank. His art at its best is insinuating. His clean line, remarkably supple (at times peculiarly reminiscent of Sir John Gilbert), fitted humanity into an elegant, long-limbed elongation of figure, a disposition of facts into the outlook of his personal manner. A manner with which Felix Régamey in his earlier days dallied sometimes in his drawings for *L'Eclipse*.

One may note with Baudelaire that in each period man's idea of the beautiful, based on prevailing fashion in dress, is impressed on his appearance, his gestures,



DRANER (Jules Renard 1933). LES CUIRASSIERS. From "Types Militaires"
 Size of the original lithograph $11\frac{1}{4} \times 7\frac{3}{4}$ inches

even, in a subtle manner, his face, so that he "ends by resembling what he would like to be." Morin's manner was a refined expression of a tendency of that time ; a tendency found, with difference of personal view and a free style, in the drawings of Constantin Guys, whose "gentle gusto of line in motion" Miss E. L. Cary has happily placed. Guys, a strange, self-contained man, preserved a certain anonymity, never signing his work. A "dandy" he is called by Baudelaire, who tells us that he drew from memory, not from the model, getting impressions by eye during the day, and setting them down in the evening. "He has sought," says this author, "everywhere the transient, fleeting beauty of present-day life, the character of modernity. Often bizarre, violent, excessive, but always poetical, he has known how to concentrate in his drawings the bitter or heady flavour of the wine of life." Guys has been called the "most serious historian" of the Second Empire, who "revives in the completest manner all the aspects of that world and that period." Most familiar are his pictures of high life. He is preoccupied with the horse, to him a lithe, high-spirited, high-stepping thing, ever prancing, of the same attenuation and elongation as its rider or driver. With the horses came also records of the vehicles of the day. As the woman of high life attracted him, so did also the *filles de joie*—a rather wretchedly misapplied term. "Woman, for Guys," to quote Baudelaire once more, "is a divinity, a species of idol, stupid, perhaps, but dazzling, enchanting." The dance, too, he celebrated, in its poetry of the old-fashioned waltz and in its vulgar abandon at the public balls. The announcement of the exhibition at the Galeries Georges Petit in 1895 tells the story tersely :



CONSTANTIN GUYS (1802-1892.) COACH WITH CAVALRY ESCORT (c. 1865). British Museum

Size of the original drawing (pen and wash) $8\frac{1}{2} \times 11\frac{3}{8}$ inches

“Exposition posthume des visions de Constantin Guys. High life—low life : cavaliers, chevaux, voitures, filles.” Various writers sang his praises. Baudelaire, the Goncourts, Gautier, Sainte-Beuve, Champfleury were among his admirers. Since his death Nadar, Roger Marx, Gustave Geoffroy, Frantz, Arthur Symons nurtured the Guys cult. Possibly the reaction against a want of general appreciation, the desire to reconstitute, led some of his panegyrists to over-rate him. He had his failings. His observation is distilled into a style of a personal peculiarity that is not without mannerism. But that style was of an engrossing brilliancy, and its influence has been sought in the work of Marcelin, Morin, Forain, Degas, Toulouse-Lautrec, even Manet. Perhaps James G. Huneker’s summary will eventually strike the balance : “Guys was more the reporter of the moment than a creative master of his art.”

Guys occupied himself also with the military, which had its chronicler of detail in Hippolyte Lalaisse. Auguste Lançon did some of his best work in this speciality after 1870, when he served in the ambulance corps. Jules Renard, better known as Draner, “idolator of the trooper of other days,” not only pictured him in a spirit of light comedy, but imagined the inordinately droll and fanciful uniforms for “*La Vie Parisienne*,” “*La Grande Duchesse*,” and similar high lights of opera-bouffe. Alphonse de Neuville, Bellangé, John Lewis Brown and Alex Protais are represented in “*L’Autographe*” (1865) by numerous drawings of military exploits in Mexico, China, etc. Thus were recorded those changes in uniforms which came as a concomitant of Napoleon’s efforts to “transform France again into a military power,” with a tendency toward the



CONSTANTIN GUYS (1802-1892). A L'OPÉRA. Victoria and Albert Museum
Size of the original pen drawing $6\frac{1}{2} \times 5$ inches

elegance and coquetry which marked the period. The *corps d'élite* of the Imperial Guard reappeared, brave in high bearskin headgear for the grenadiers and the sapeurs, big epaulettes, sabretaches and other dashing hussar trappings for the guides, cuirassiers, and all the rest of it, not forgetting the natty short skirt and pantaloons of the *cantinière*, a characteristic detail.

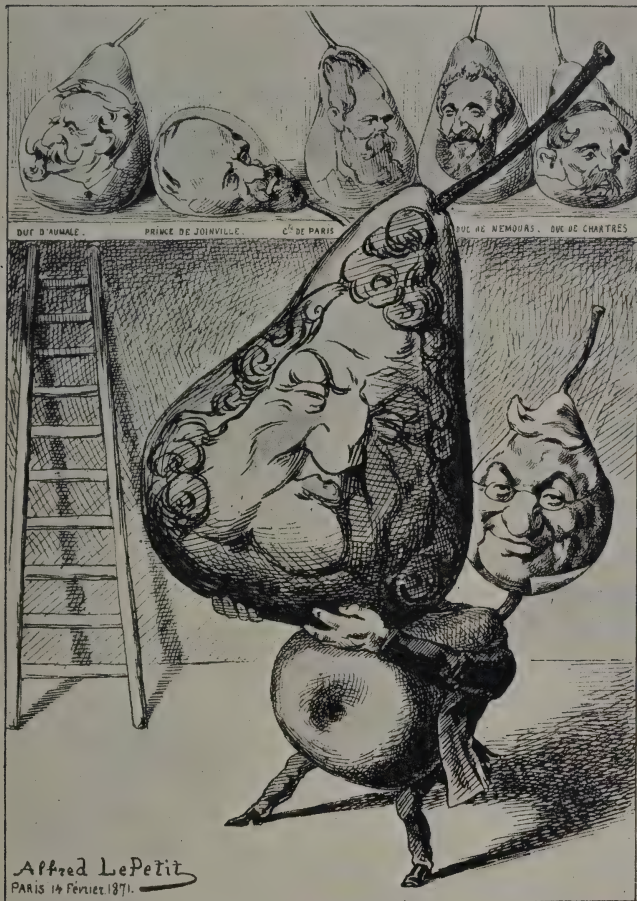
In the field of fine prints—though for the matter of that good art is good art whether it comes in a limited number of proofs or as an illustration in a comic paper—in the field of “fine prints,” then, there was noteworthy achievement. For was that not the period of the “renaissance of etching in France”? The etchings of Meryon, Corot, Daubigny, Millet, Jacque, Bracquemond, Hervier and others form in their way a record of cultural development. They are illustrations, but illustrations usually of a spirit aloof from that which dominated the surface conditions of contemporary society. They reflect other and deeper sources of mental, of spiritual activity than those which actuated the habitués of the court, social gatherings, the café chantant, the race-track. Even when there was a direct concern with doings of the day, it was likely to be in a sphere quite apart from high life, as in Léopold Flameng's series *Paris qui s'en va et Paris qui vient*. In those plates the horse-market appears, the Morgue, copyists in the Louvre, the rag-pickers' cabaret, *La Californie* on the Boulevard Montparnasse, the *Cabaret de la Mère Marie*. In the frontispieces, by Rops, for such books as Delvau's “*Les Cythères Parisiennes*,” lowest life was touched on. What Meryon did for a Paris being Haussmanized out of existence, we know. There was even some reaction to political events.

HENRI ROCHEFORT — par GILL



ANDRÉ GILL (1840-1885.) HENRI ROCHEFORT. From "L'Éclipse," 7th June, 1868
Size of the original "charge" $13 \times 10\frac{1}{2}$ inches

as in Manet's famous lithograph of the execution of the Emperor Maximilian ; even satire, as in Bracquemond's *L'Assiette républicaine* (1868), showing the imperial eagle, and beyond a Phrygian cap radiating like the sun, with the inscription *Ce Soleil-là me fait peur !* This etching was really a design for a plate, on which latter the cap was carefully omitted. And, à propos des bottes, one may note the music title in lithography, a specialty cultivated by A. M. Chatinière, in which Stop was not unknown, as well as Jules Chéret. The last named inaugurated, in 1866, the big and multi-coloured mural poster. Moreover, lithography brings before us portraits of the lions of those days. Gavarni crayoned lively depictions of the *Messieurs du Feuilletton*: the Goncourts, Murger, Musset, Banville, Alphonse Karr. He pictured also the ladies of *L'Abeille Impériale*. Leon Noel and Baugniet, less brilliantly, but industriously, portrayed notables on the stone, including actresses such as Caroline Duprez, Madeleine Brohan, Marie Cabel. The comic opera queen of the time was Hortense Schneider, closely identified with the title-rôle of "La Grande Duchesse de Gerolstein," and whose *loge* Morin depicted in an aquarelle shown at the noteworthy exhibition of the art of the Second Empire held at the Musée des Arts Décoratifs in 1922. As a contrast to the luscious freedom of the lithographic crayon, we have the precision of reproductive etching in Flameng's portraits of Mme. Edmond Adam, Barye, Alfred de Musset, Cora Pearl. The Imperial family was naturally made the subject of an extensive activity. Alophe, near the end of his career, was putting emperor, empress and prince imperial on stone ; Noel lithographed the three in an allegorical vignette (*Vox Populi, Vox Dei*)

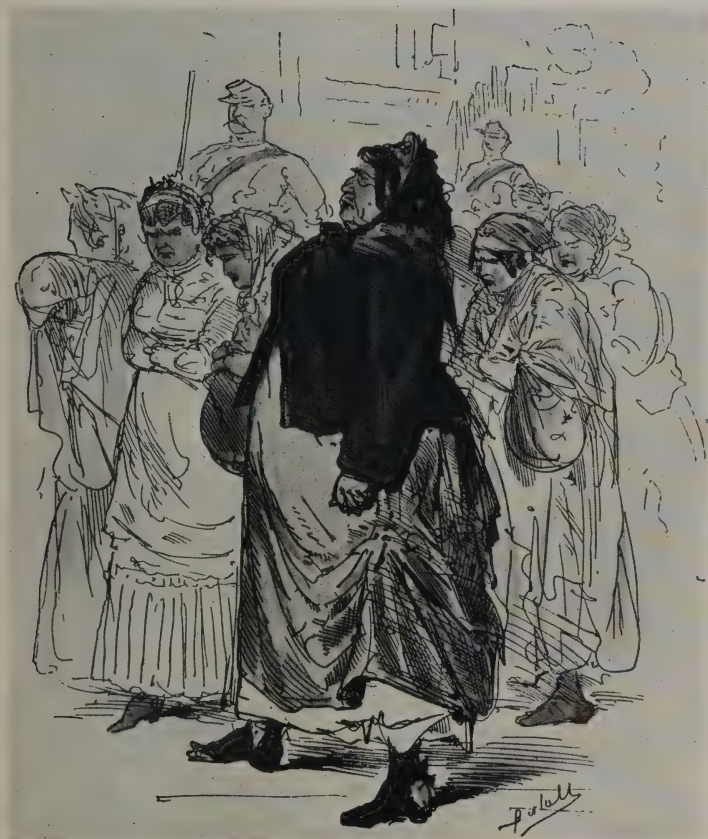


M. THIERS.

ALFRED LE PETIT. LA POIRE. (M. Thiers.) From "Fleurs, Fruits et Légumes du Jour"
Size of the original caricature $7\frac{9}{16} \times 5\frac{5}{8}$ inches

after Hussenot. These indications are sufficient ; be it left to others to compile the iconography.

This matter of portraiture leads quite naturally to the *portrait-charge*, in which the French excelled. Gill did some of his best drawings in this vein. Carjat also did, for the "Boulevard," unmalicious portraits of literary and artistic celebrities. Gill's portraits of the large-head-and-small-body type were not over-much caricatured ; they "became the rage." Becoming known in 1866 through his drawings for *La Lune* (founded in 1865, and in 1868 rebaptized *L'Eclipse*), he was for a dozen years "one of the weekly dishes indispensable to the existence of the Parisian." High spirits, vigour, clearness, good humour are found in the work of this ardent nature, "*poseur* and good fellow." His activity on *L'Eclipse* extended into and beyond the war of 1870, when caricature passed from the salon to the sidewalk. Caricature of the Emperor and of court life there had been ; digs at *Badinguet*, "the old stag." But with the fall of the Empire the barriers of censorship were let down and caricature became virulent. The thing was not even well done. It is a dreary task to run through a collection, such as the New York Public Library's, of half-a-thousand of these coloured sheets, from which such pieces as *Partant pour la Syrie*, or Gill's conception of Napoleon and William I. of Prussia as that famous couple of rascals, *Bertrand and Macaire*, stand out. Much of it, when it was not "bragging and puerile bluster," as Alexandre puts it, was either scurrility towards the fallen *régime* or apparently light-hearted fooling in the face of the fratricidal struggle going on in Paris during the siege. Of course, one may assume that when Cham, for instance, in his series,



BERTALL. EN ROUTE FOR VERSAILLES. No. 40, from "The Communists of Paris" 1871 (1873)

Size of the original illustration (trait carré) $8\frac{1}{2} \times 6$ inches



L. FLAMENG (1831-1911). LE CAFÉ DE LA RÉGENCE from
 "Histoire Anecdote des Cafés," 1862, by A. Delvau
 Etching, original size



H. LAVOIGNAT, AFTER MEISSONIER. LES DEUX PERDRIX from "Les
 Contes Rénois," 1858, by Comte de Cheigné
 Woodcut, original size

Folies de la Commune, in *L'Eclipse*, pictured the statue of Henri IV. as flabbergasted at seeing its horse taken off by the butcher for slaughter, he was doing his part in helping Parisians over the period when famine stared them in the face. It is a profitless business to list all the names which appear under these productions. There were series picturing the women of besieged Paris, Paris living in cellars, *The Great Crucified One* (France), or violently attacking Trochu and others of *Nos Grrrands Généraux*, or the clericals. High above the mass stand Daumier's *Ceci a tué Cela* and *L'Empire c'est la Paix*, the latter a landscape of ruins and dead bodies; judgment there is in these, but no insult, no scurrility. As you look at the rest of the stuff its sheer ineptitude and incompetence throw into relief the drawings by Alfred Le Petit such as *L'Aigle Impérial*, the few examples in which Pilotell rose to a distant suggestion of Gill, the slick draughtsmanship of Coindry, *Les Soldats de la République* (a bit vainglorious, constructed by Draner on his usual formula), or Bertall's neat pen drawings for the *Grelot*. Bertall is likely to be remembered by Englishmen by his volume, "The Communists of Paris," and the drawings in George Augustus Sala's "Paris Herself Again." His conventional manner aroused the profound aversion of Alexandre, who refers to him as "that babbler"; however, he chatted pleasantly and with a certain command of language, and he is of documentary interest.

The Commune and the Siege of Paris engaged the attention of more serious artists as well. Martial, a straightforward and able craftsman in etching, did several *cahiers* issued by Cadart—*Les Prussiens chez Nous*, *Paris en Siège*, *Paris incendié*, *Paris sous la*



M. COLIN, AFTER BIDA. Illustration to "Frédéric et Bernerette" by Alfred de Musset.
Œuvres. Tome 6. 1865

Size of the original line engraving $4\frac{7}{8} \times 3\frac{3}{8}$ inches

Commune. Artists served in the National Guard in the defence of Paris, and found time to record the picturesque side of military activities.¹ Some *Souvenirs artistiques du Siègè de Paris* were etched by Lalanne. Bracquemond also etched some such views, and he likewise sketched on copper the statues of *Resistance*, *The Republic*, etc., modelled in snow on one of the bastions by Falguière and other sculptors. It was he, too, who allegorized the situation in a large lithograph (January, 1871) representing a Republican, nude except for his Phrygian cap, beating down the Imperial eagle with a cudgel; while the black eagle is preparing to pounce on him. One recalls also the two paintings by Puvis de Chavannes, reproduced in lithography, *La Ville de Paris investée confie à l'Air son Appel à la France* and *Paris serrant contre son Cœur la Colombe messagère qui apporte la bonne Nouvelle*. Finally, Rochebrune's large etching of the Strasbourg cathedral, with the inscription on one side, *Taken Sept. 28, 1870*, and on the other, *Re-taken . . . 187-*.

But it was amid a torrent of abuse from "comic" artists that the Second Empire made its exit. With it went its graphic art. "La Vie Parisienne," in its post-war issues, presented only a galvanized ghost of its former gaiety; its *raison d'être* had gone, as far as its original function was concerned. The period and its illustrators were a thing *sui generis* and inseparable.

¹ See article in the PRINT COLLECTOR'S QUARTERLY, April, 1916, Vol. vi., No. 2, by W. A. Bradley.



PL. I.—FRANCISCO GOYA. ASTA SU ABUELO (Los Caprichos)

Size of the original aquatint $8\frac{7}{16} \times 5\frac{11}{16}$

SOME MODERN AQUATINTS

By E. L. ALLHUSEN

“HE art of aquatinting,” says Miss S. T. Prideaux, in her “History of Aquatint Engraving” (1909), “is still practised more as the occasional pastime of the modern etcher, than as a method of engraving.” In the main, this statement holds good to-day. Woodcuts are becoming popular, thanks to the efforts of the Society of Wood Engravers, while the Senefelder Club, for the encouragement of artistic lithography, is now firmly established.

Aquatint alone is more or less neglected ; for though many of our black and white artists have flirted with it, it remains, even to such master craftsmen as Sir Frank Short and the late William Strang, merely a *parergon*.

This is a pity ; for aquatint has a charm and a quality all its own ; a quality that is incomparable with that obtained by any other method of engraving. Photogravure may, and frequently does, rival mezzotint in softness and depth, but an aquatint is inimitable.

The process is rather complex ; compared with etching and dry-point, highly so. Several methods are in use ; the original one, used by Leprince, and in favour to this day, is to grind resin very fine, and put it in a box, fitted with a small revolving fan, worked by a cord wound round the axle. As the fan revolves, the

resin is stirred into a fine cloud ; the copper plate is then inserted, and the surface becomes covered with the finely divided dust.

The plate is then very gently heated, so that the particles adhere to the copper, and the superfluous dust is carefully removed. The resin thus forms a ground of numerous small particles, very closely packed together.

When this resinous ground is treated with acid, the copper plate is attacked through the minute spaces separating the grains of resin, and the requisite roughness of the plate is obtained.

Nowadays, a liquid ground is often preferred. The resin, instead of being allowed to settle from a cloud of dust upon the plate, is dissolved in alcohol, the solution poured upon the copper, and allowed to dry. As the alcohol evaporates, the resin separates out in the form of granules, which vary in size according to the amount of resin dissolved, and the rate at which the evaporation is allowed to proceed. The plate is then " bitten " with acid, as in the dust ground.

Another, and more recent method, is the Sandpaper process. In this, the plate is covered with common etching ground, upon which a piece of fine sandpaper is placed, face downwards, and the whole pulled through the press. The etching ground is perforated by the small sand grains, and the plate is then bitten in the ordinary way.

The design is then transferred to the plate, which is bitten with acid as in an etching ; stopping out-varnish being used for the tone gradations.

Fine shades may be obtained by the use of the burnisher, or even, at times, of a scraper, such as is used



PL. II.—WILLIAM STRANG, R.A. THE CORTES OF DEATH (Don Quixote)

Size of the original etching (with aquatint) $8 \times 6\frac{2}{16}$ inches

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by mezzotinters, and hard lines and edges thus obviated ; but the legitimacy of the use of these tools in an aquatint has been often questioned, and the purist will avoid them, as they are frequently liable to detract from the true aquatint quality, and to give the hypercritical a chance to speak of " mongrel mezzotints," not altogether without justification.

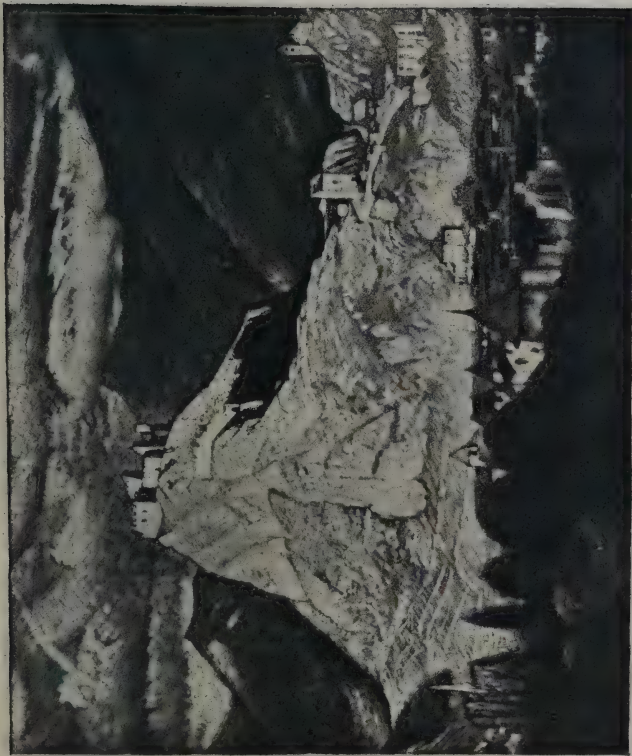
The advantage that an aquatint has over an ordinary etching lies just in these tone gradations. Deep, rich blacks in masses can be obtained ; smoke and sky effects—those bugbears of the etcher—can be achieved with a certainty which is not possible with the aid of line alone ; and a picture, with all the quality of a wash drawing, and an added character of its own, obtained.

English aquatints may be said to begin with Paul Sandby (1725–1809), who left a paper entitled " A Mode of Imitating Drawings on Copper Plates, discovered by Paul Sandby, R.A., in the year 1775, to which he gave the name of Aquatinta."

The process was developed by many other artists, of whom it is sufficient to mention Rowlandson, the Cruikshanks, Girtin and Gillray. Most of these plates were used for book illustration, and that the new method was successful may be seen in the fact that Miss Prideaux cites some 600 volumes, published before 1830, which were illustrated by this process.

With the development of wood engraving and lithography, aquatint died away ; and it is only of recent years that it can be said to have revived as an independent, an original, and no longer a reproductive art.

The father of all original aquatinters, it is perhaps superfluous to say, was Goya. The majority of his



PL. III.—SYDNEY LEE, A.R.A., R.E. A MOUNTAIN FORTRESS
Size of the original aquatint $17\frac{1}{2} \times 20\frac{1}{8}$ inches

plates were a combination of aquatint and etching ; but in the series to which he gave the title of *Los Caprichos*, he has two in pure aquatint ; one of them, at least, of unrivalled excellence.

These are No. 32—*Por que fue sensible* (Because she was sensitive) representing a half conscious woman in a prison cell ; and No. 39—*Asta su Abuelo* (To his grandfather) which shows an ass clad in a frock coat, studying a picture book full of drawings of other asses. This is supposed to be a satire upon the genealogical pretensions of Godoy, the Prime Minister of Charles IV. of Spain ; but interpretations of Goya's prints must be accepted with reserve. (Pl. I.)

While Goya used aquatint freely in most of his plates, a considerable number of them are in pure etching. The *Caprichos* series has always been popular, and has been reprinted from the original plates until these have been worn to the mere ghosts of their original selves. They made a profound impression on Gautier, when he saw them first in the middle of the last century. In his *Voyage en Espagne*, he writes of one of them (No. 59) in these words :

“ Il y a surtout une planche tout à fait fantastique qui est bien le plus épouvantable cauchemar que nous ayons jamais révé ; il est intitulé ‘ Y aun no se van.’ C’est effroyable, et Dante lui-même n’arrive pas à cet effet de terreur suffocante. C’est le plus triste symbole de l’impuissance laborieuse, le plus sombre poésie, et la plus amère dérision que l’on ait jamais faite à propos des mortes.”

After Goya, nearly a hundred years elapsed before original work, as distinguished from reproductive prints, and mere book illustrations, found favour with



PL. IV.—SIR FRANK SHORT, R.A., P.R.E. THE CURFEW
Size of the original aquatint $5\frac{1}{8} \times 7\frac{3}{8}$ inches

artists in this medium. Of course the process has its drawbacks. The aquatinter has not the freedom of the etcher ; he cannot very well take a walk with his plate in his pocket, and draw freely from nature on the prepared ground ; his work, as a rule, is done in the studio. It is this comparative lack of spontaneity which gives displeasure to the connoisseurs ; though as most of our etchers to-day etch their plates from previously prepared drawings, it is not easy to see how, with consistency, they can object to the worker in aquatint who follows the same method.

The late Edward Thomas said that " The critical faculty consists in enjoying an ever greater variety of things," a comforting saying to the liberal and Epicurean mind ; and looking at the work of a number of artists to-day in aquatint, and considering the excellence of its quality, it is to be hoped that the present conservatism of the public taste may tend to become more catholic.

The plates reproduced in this article have been chosen on account of their several distinctive styles.

" Style," says Alfred Stevens, " is the Technique of the Artist," But it is more than that. It is what carries his idea beyond that of the crowd ; it has, as its foundation, the " fundamental brainwork " of which Rossetti spoke. Style, in fact, is the feather in the arrow, not the feather in the hat. Mere decoration and the power to please, with whatever technical perfection, has nothing to do with, and cannot form, a style. To the biologist, the Bird of Paradise is a crow, despite his gorgeous plumes ; it is the *bones* which concern him.

Although William Strang did not make a speciality of Aquatint ; did not, indeed, execute any plates in the



PL. V.—W. WESTLEY MANNING, A.R.E. THE BRIDGE, STAITHES
Size of the original aquatint $10\frac{9}{16} \times 14$ inches

pure medium, yet his work in the Goya tradition of a combination of aquatint and etching, is too important to be overlooked. He distinguished severely between the aquatint as such, and the aquatint ground worked as a mezzotint.

Two of his earliest plates, the *Head of a Peasant* (B. 4) and *Head of a Peasant Woman* (B. 39), are done on a sand-grain ground and scraped like a mezzotint ; they are catalogued as " Etched Mezzotints."

It was not until nearly twenty years later (in 1900) that he produced a series of thirty plates, in a combination of etching and aquatint, illustrating Kipling's short stories. These were followed, two years later, by another series of thirty plates in illustration of " Don Quixote," but half of these were in pure line. The one reproduced, *The Cortes of Death* (Pl. II.), resembles many of Goya's plates in the subordination of the aquatint to the etched line.

In later years Strang confined himself almost entirely to dry-point and etching without any use of aquatint, and he was always, in whatever medium he worked, a technician of the very first rank.

Mr. Sydney Lee's superb plate, *A Mountain Fortress* (Pl. III.), is a masterpiece of style ; his technique is entirely subservient to his final intention. The plate, with a very coarse grained ground, was first heavily bitten, so as to produce the darkest tones in what are now the light parts of the rock ; this was then worked upon with a scraper until the required form and details of light and shade were obtained. The scraper was afterwards used all over the plate in the same way. It is not orthodox ; some may say, it is not aquatint ; but the end certainly justifies the means ; just as in



PL. VI.—C. H. BASKETT, R.E. PORTSMOUTH DOCKYARD

Size of the original aquatint $6\frac{3}{4} \times 9\frac{1}{4}$ inches

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harmony we find certain hard and fast rules laid down by the professors, yet find that music progresses by breaking them, and the form that is rejected to-day becomes the classic of to-morrow. Did not one of Mozart's contemporary critics describe him as a "musical sans-culotte"? The fact is, in Mr. Shaw's phrase, "The golden rule is that there is no golden rule."

Sir Frank Short's aquatints are too well-known to need description: his *Sunrise o'er Whitby Scaur* and *Span of Old Battersea Bridge*, are already classics. Nothing more delicately beautiful in the medium has been done than his *Morning Haze, Chichester Harbour*, a perfect *aubade* in grey and silver, and done, I believe, in two bitings. *The New Moon*, though rather too sentimental in treatment, is a good example of this artist's skill, in its effects of sky and water, as is *The Curfew, Rye*, which is reproduced here (Pl. IV.).

Mr. Percival Gaskell prefers to work with a very fine grain, which gives to some of his plates, notably *Evening, Derwentwater*, with its delightful and characteristic foreground, almost the appearance of a mezzotint. But it frequently happens that when the aquatint quality merges into that of mezzotint, a photogravure effect creeps in with disastrous results. His *Falls of Tummel* is a wonderful *tour de force* in its rendering of turbulent water, but I think it is in *The Bait Diggers*, and *The Heron's Pool* that the quality of his aquatint is best seen. The sky, especially, in *The Bait Diggers* is a splendid piece of work; the scraper having been used to a small extent where the sun's rays stream from behind a cloud.

Mr. Westley Manning has several plates to his credit in pure aquatint, as well as in aquatint combined with



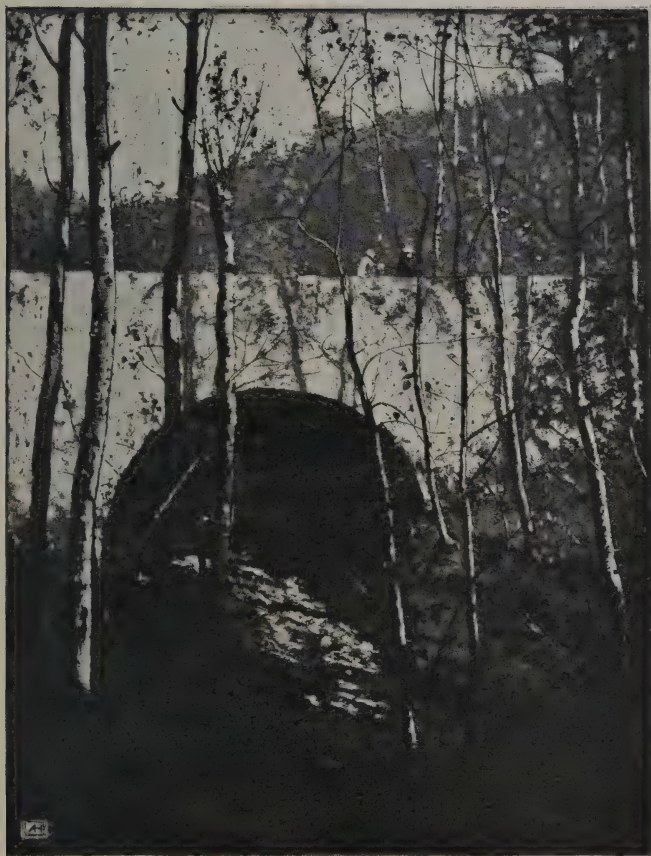
PL. VII.—WILLIAM PALMER ROBINS, R.E. CEMENT WORKS, ROCHESTER
Size of the original aquatint $7\frac{1}{8} \times 11\frac{1}{8}$ inches

etching. Of these *The Market, Dieppe*, is one of the best. the stopping out of the high lights being especially happy. But it is in *The Bridge, Staithes* (Pl. V.) that his work, so far, finds its culminating point. This plate has the simplicity and straightforwardness of a Goya ; it is pure aquatint, with just the smallest traces of etching to strengthen the outlines of the bridge, and the artistic effect obtained could not have been achieved in any other medium. Of his recent plates, *Landing Herrings, Tarbert*, is confidently handled, but *A Souvenir of De Wint* and *Old Hastings* do not reach the quality of *The Bridge, Staithes*, a proof of which has, fortunately, been acquired by The Contemporary Art Society.

Of Scottish artists, neither D. Y. Cameron, Bone, nor McBey have ever, I believe, published anything in aquatint. But Mr. Bruce Cameron keeps the Cross of St. Andrew flying with his grim *Scottish Stronghold*. Mr. Cameron uses the etched line for the main features, and works with a bitumen ground. He is an enthusiastic experimenter, and it is given to few artists to achieve so fine a plate so early in their career. He does not take full advantage of the process, so far as the sky is concerned, but his later essays will be looked forward to with expectancy, and, considering his fine gifts and enthusiasm, he should do good work in the future.

The *Scottish Stronghold* has been chosen by the Glasgow Print Club as the presentation print of the year, for members, who are to be congratulated on the selection.

In Mr. C. H. Baskett we find an artist who has specialised in the medium. Since 1911 he has devoted himself to aquatint ; experimenting ceaselessly with different grounds and different methods of biting ; at



PI. VIII.—ALFRED HARTLEY, R.E. LUDFORD BRIDGE, LUDLOW

Size of the original aquatint $11\frac{3}{4} \times 9$ inches

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first in conjunction with the etched line, and latterly in aquatint alone.

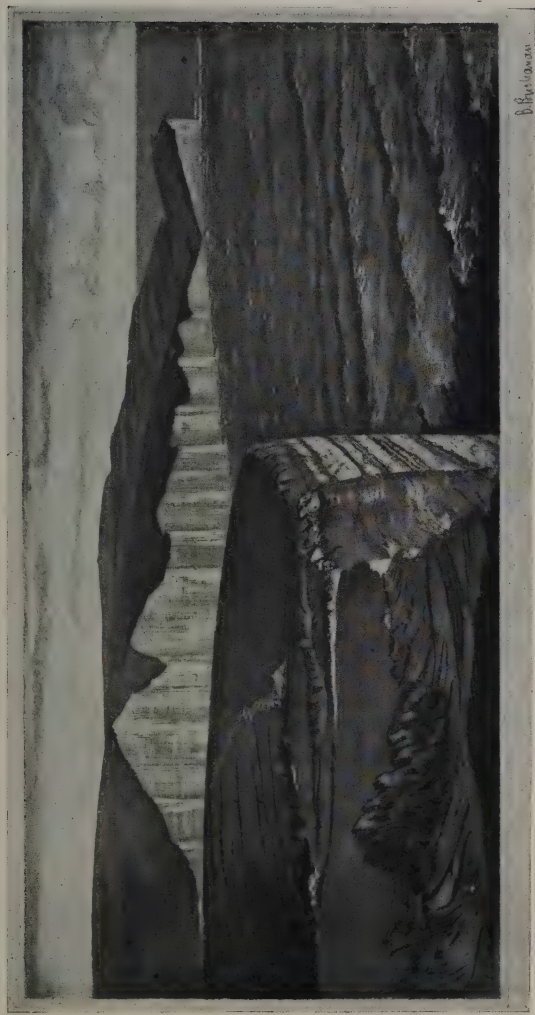
His method is to start with a relatively coarse ground, on which he paints the salient features of his subject in a thick water-colour made of whiting and lampblack, mixed with sugar and water. When dry, he covers this with stopping-out varnish; and when this in turn is dry, the plate is immersed in water. The water colour, assisted by the hygroscopic quality of the sugar, comes away, leaving the drawing ready for biting, with the rest of the plate stopped out. After biting the "bones" of the subject, he lays another ground of ordinary quality grain, and proceeds with repeated stoppings out and washings of acid, until he has obtained the gradations of tone required.

Recently, he has succeeded with a ground of synthetic resin, which is soluble in alcohol, but not in turpentine, and gives much greater freedom in working, as it enables him to wash away the layers of stopping-out varnish with turpentine, while leaving his grain ground untouched. In all his procedure he is a technical purist; every one of his effects is obtained by pure aquatint methods alone, without the use of scraper or burnisher.

His favourite subjects are, the Thames in all its aspects; trees in the typical south country landscape; and the dreary marshlands and estuaries of the eastern counties.

One of Mr. Baskett's aquatints has been well described in the lines of Tennyson:

"A still salt pool, locked in with bars of sand,
Left on the shore, that hears all night
The plunging seas draw backward from the land
Their moonlit waters white."



PL. IX.—BERTRAM BUCHANAN. THE SEVEN SISTERS

Size of the original aquatint $4\frac{1}{8} \times 8\frac{7}{8}$ inches

By kind permission of P. & D. Colnaghi & Co.

Mr. Baskett's *œuvre* is large ; in twelve years he has executed nearly a hundred plates. It is varied, too, both in size and subject, ranging from tiny plates like the early *Evening* ($6 \times 3\frac{1}{2}$) (published in "The Arrow") to the imposing *Dawn Wind* (20×14). *Portsmouth Dockyard* is one of his earlier plates ; and while, technically, Mr. Baskett has progressed greatly since those days, it may be questioned if he has ever achieved any finer artistic results than are to be found in this small print. The black clouds of smoke pouring from the chimneys ; the dull sky ; the glitter of the water, and the stark outline of the battleship on the right, form an *ensemble* not easily forgotten (Pl. VI.).

From his numerous Thames plates it is difficult to make a choice. Here is, indeed, an "embarras de richesse." How is one to choose between the large *City*—with the dome of St. Paul's towering over the grimy warehouses—the *Spritsail Barges*, *Limehouse Road*, *The Lower Pool*, and *London River* ? Happy the collector who has his portfolios full of them !

Of the large tree studies *Evening*, *Sussex Marshlands*, and *The Dawn Wind* are full of poetry ; and the smaller *Heybridge Marshes* shows Mr. Baskett's technical skill as well as any others. The Venice plates are not so pleasing : one feels that the artist's sympathies are rather with the bleak estuaries of the east coast than with the sun-bathed lagoons ; with the grimy spritsail barges of London River, rather than with the shining "ferro" and sombre drapery of the gondola.

No, it is in his marshland and river scenes that Mr. Baskett has succeeded as have few others, and given to the public a gallery of highly significant prints, in a medium of which he is a consummate master.



PL. X.—LAURA KNIGHT. BANK HOLIDAY
Size of the original aquatint $10\frac{1}{2} \times 8\frac{5}{16}$ inches

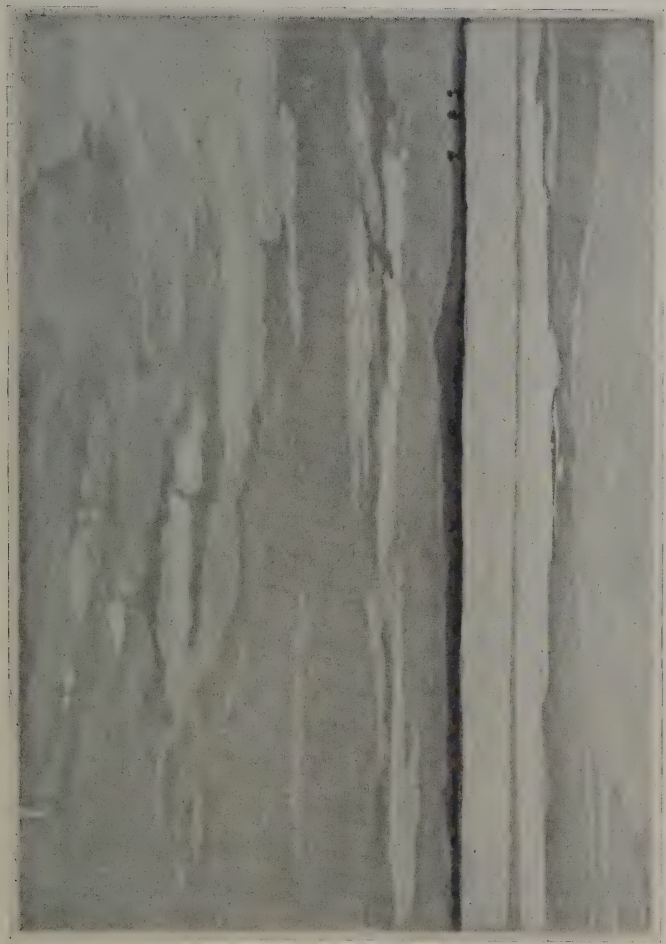
In Mr. W. P. Robins' *Cement Works, Rochester* (Pl. VII.) the artist makes just that use of aquatint for which the process is specially adapted—the procuring of effects which could not be reached with dry-point or etching. There is no striving after effect ; the silhouette of the smoking chimneys against the sky is finely and simply conceived, and the plate is pure aquatint.

The veteran Mr. Alfred Hartley is one of the very few artists who has always been faithful to aquatint. Among his later work, *Early Morning in the Alps* has a stark simplicity about it which is very effective ; and *The Boat Builder*—the interior of a workshop such as may be seen in any coastal town—is a pictorial poem. Perhaps *St. Ives under Snow* is, taking it all in all, the most successful of the more recent plates—the representation of the snowclad roofs, the falling flakes, and the cold, grey sea, could not be bettered.

Yet it is doubtful whether any of these surpass his early and delicately beautiful *Ludford Bridge* (Pl. VIII.) with its scanty autumnal foliage, and patterned tracery of branches.

Better known to the public in his dry-point studies of horses, Mr. George Soper has done at least one aquatint, *Low Tide*, which is a fine piece of composition ; and Mr. Bertram Buchanan who has, I understand, now abandoned this form of engraving, is to be credited with several meritorious plates, notably *Carcassonne*, *The Seven Sisters* (Pl. IX.), and *Hound Tor*.

Mrs. Laura Knight, whose drawings of the Russian dancers are so deservedly admired, is a newcomer in this field. That she has the true “sense” for aquatint is easily seen in her recent plates, *Spanish Dancers*, *Bank Holiday* (Pl. X.), and *The Quarrel*.



PL. XI.—HUBERT SCHRODER. PILSEY, EVENING
Size of the original aquatint $6\frac{3}{4} \times 10$ inches

In all of these Mrs. Knight makes some use of the etched line ; but in the Spanish series, and in *Bank Holiday* especially, the effect gained is mainly due to a skilful handling of the aquatint ground. It is to be hoped that she will follow up her initial success, and not tread in the steps of so many other artists, and pass it by with a " Vaya con Dios."

Mr. Hubert Schroder is another artist whose tastes have leaned towards aquatint of recent years. Like Mr. Lee, he believes in the overbitten plate, and the use of scraper and burnisher, thus getting a variety of effects not readily attainable by aquatint alone. Unlike many other engravers, he achieved recognition early ; in 1907 his two large aquatints, *Boat-building Slips, Bosham* and *Boat-building Yards*, were bought by the French Government for the National Collection of Etchings in the Musée du Petit Palais. The plate reproduced, *Pilsey, Evening* (Pl. XI), which is in pure aquatint, is handled with exceptional delicacy. So delicate, in fact, are many of Mr. Schroder's plates that the edition has had to be limited to from twenty to twenty-five proofs.

His work must certainly have an honourable place among that of the artists of to-day who are engaged in raising the practice of aquatint engraving to its proper position.

Miss Margaret Kemp-Welch, besides some pastoral studies of rather unequal quality, has succeeded in producing an excellent plate, *Assisi* ; her work is full of promise, and should be made a note of by collectors.

Miss Sylvia Gosse, too, has made great progress in etching during the past few years, and has recently done some significant work in aquatint, notably *The*



PL. XII.—SYLVIA GOSSE, A.R.E. THE GARDEN, ROWLANDSON HOUSE
Size of the original aquatint $6 \times 8 \frac{7}{16}$ inches

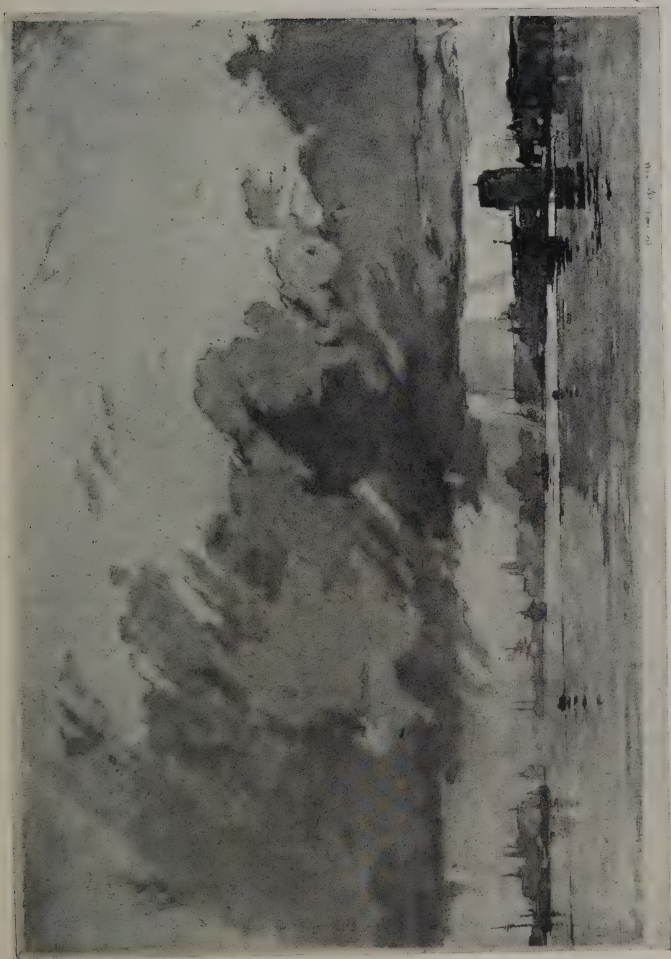
Garden, Rowlandson House (Pl. XII), a perfectly balanced plate. Her studies of Bath are a little thin, with the exception of *Lansdowne Road*, in which the flat aquatint tones are very cleverly combined with the soft round outline of the houses.

In Mr. G. S. Garnier, we have the exponent of a new method. Some of his plates, *e.g.*, *Land's End* and *The Breaking Wave*, are in pure aquatint, but Mr. Garnier is experimenting with a new process, which is based upon the old method of engraving glass with hydrofluoric acid, and consists in spraying the acid under pressure on to the plate. No resisting ground is used, but the design is practically sprayed directly on to the copper. By varying the size of the jet, the texture of the ground can be made either coarse or extremely fine at will. Perfect gradations of tone can thus be obtained.

Mr. Garnier is still experimenting with this process, and his plate *The Sand Cart* is the product of a mixture of the new and old methods.

Space, unfortunately, does not permit of more than a brief mention of the excellent work being done in aquatint by Mr. Nathaniel Sparks, whose *Birdlip Hill, Gloucester*, and Miss Mabel Robinson, whose *Llyn Ogwen*, have been reproduced in Mr. Salaman's "Fine Prints of the Year." The name of Miss Stella Langdale must also be noted among accomplished workers in the medium.

The aquatints referred to here vary through a large range of technique and adaptability: from Mr. Lee's ruggedly grand *Mountain Fortress* to Mr. Schroder's fairylike *Pilsey, Evening*. Coleridge used to say that he liked to compose in walking over uneven ground, or breaking through the struggling branches of a copse



PL. XIII.—LEONARD R. SQUIRRELL, R.E. THE STORM CLOUD
Size of the original aquatint $8\frac{1}{2} \times 12\frac{3}{8}$ inches

wood ; whereas Wordsworth wrote walking up and down a straight gravel walk, or in some spot where the continuity of his verse met with no collateral interruption. So, in a manner, it would seem to be with our engravers in aquatint.

These prints are all, technically, excellent ; their artistic merit is a matter for the individual to consider. We are still waiting, and are likely to wait, for a definite canon of criticism. Tolstoy tried and failed ; few of us believe to-day, with Pater, that " all art constantly aspires towards the condition of music " ; the " Significant Form " of Mr. Clive Bell has lost its significance.

A half-forgotten poet of the 18th century may help to put us on the way, and if we can say of the work of any artist that

" this obtains in all,
That all discern a beauty in his works,
And all can taste them ; minds that have been formed
And tutored, with a relish more exact,
But none without some relish, none unmoved "

then, I think, we shall not go far wrong.

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